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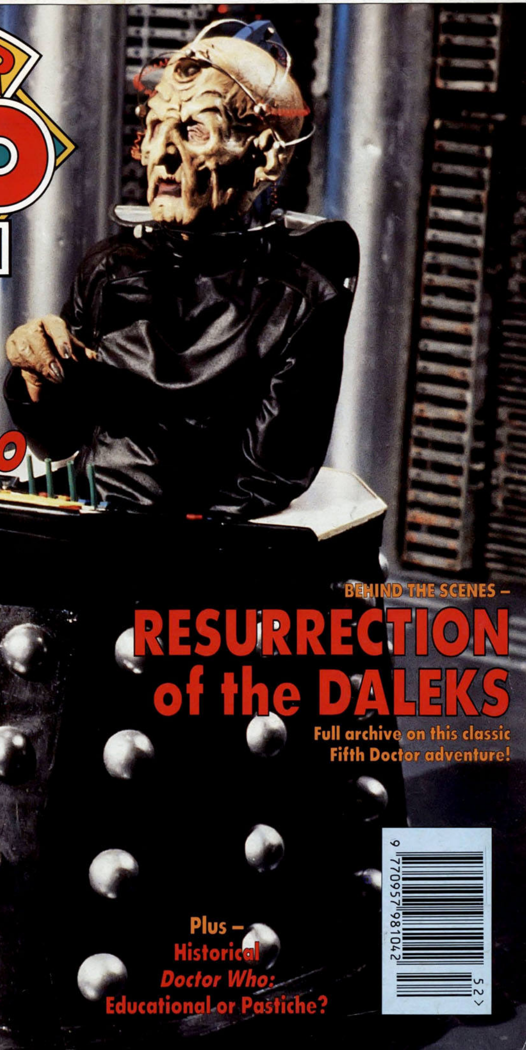
DOCTOR WHO MAGAZINE™



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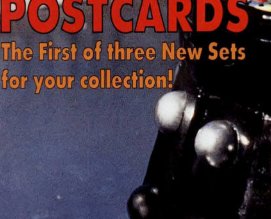

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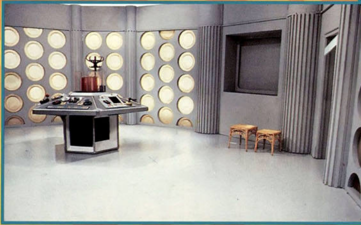

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GALLIFREY GUARDIAN 4
Amongst the usual mix of topical news and photographs this issue is some good news for fans of the First Doctor, as well as some interesting developments regarding the Silver Nemesis *BBC Home Video release! Plus: A great competition to win Alternative Software's new* Dalek Attack *computer game and a top prize of an Amiga 600 games console!*

WHAT THE PAPERS SAID 12
Marcus Hearn investigates the press coverage surrounding the Romana/Fourth Doctor era of the show.

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David J Howe offers his annual exploration of the year's merchandise plus a sneak into what the early part of the New Year will have to offer!

ACTING THE PARTS 19
Graeme Wood talks to Ian Cullen and John Ringham, stars of The Aztecs; *plus* Resurrection of the Daleks' *Lindsey Turner on her rôle in the show.*

BRIEF ENCOUNTER: *TAUTOLOGY*..........................22
Professor Marius prepares to head out to the Bi-Al Foundation, but without his four-legged friend . . . for now! A short story by Glenn Langford, illustrated by Paul Cockburn.

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PIN UP 39
October this year saw Jon Pertwee and others from the UNIT era reunited in the village of Devil's End for a forthcoming Reeltime Pictures video release.

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As BBC Home Video launch The Aztecs, *Philip MacDonald takes a look at the rôle the purely historical adventures had in the early days of* Doctor Who.

SOUNDHOUSE.......................47
Austen Atkinson-Broadbelt talks to prolific Eighties composer Peter Howell in the second part of this overview of the BBC's Radiophonic Workshop.

OFF THE SHELF 50
Gary Russell puts The Aztecs, Mawdryn Undead *and* The Dæmons *under his microscope!*

"Interfere? Of course we should interfere! Always do what you're best at, that's what I say!"
The Doctor
Nightmare of Eden

Okay – let's talk submissions. Going by the sheer volume of hopeful *Brief Encounters*, comic strips (both stories and art), articles and samples of your drawings, a huge amount of you want to contribute to your **DWM**. Great. It's always a pleasure to receive your material but please bear with us if you don't get an immediate reply – it does take an awfully long time to reply/return your submissions.

The percentage of your work that we use is very small indeed and the standards we set are very high – but feel free to send it in, enclosing a stamped addressed envelope to return any solicitation in. You must also ensure that your name and *full* address is on the piece, *not* just a covering letter as things get separated. I have an enormous pile of *Brief Encounters* to return to people who, unfortunately, failed to include a name and/or address!).

Above all, if you get a rejection letter (there simply aren't enough hours in the day to reply personally to each and every one of you) don't be too disheartened. No one is stopping you trying again. . .

Gary

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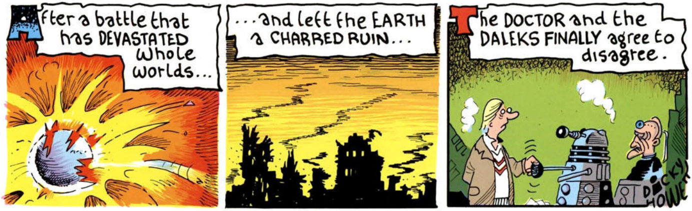
Thanks this issue to: Peter Howell, Ian Cullen, John Ringham, Lindsey Turner, Vicky Thomas, Simon Sadler, Marcus Nickinson, Paul Barnett, Adrian Rigelsford, Peter Darvill-Evans, Alun Harris, David J Howe, Michael Richardson, Anthony MacKay and Una McCormack.

Doctor Who? by Tim Quinn and Dicky Howett


After a battle that has DEVASTATED whole worlds...
...and left the EARTH a CHARRED RUIN...
The DOCTOR and the DALEKS FINALLY agree to disagree.
DICKY HOWETT

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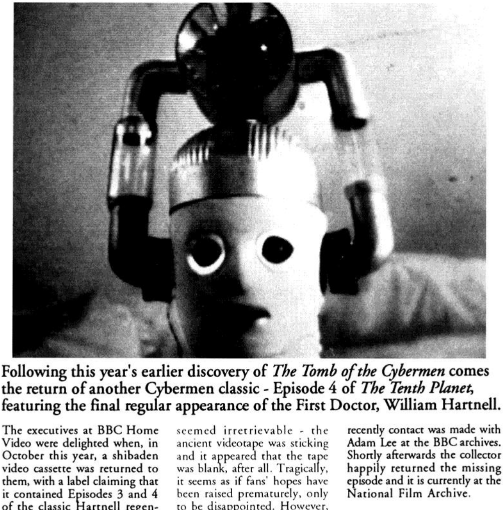
Gallifrey Guardian

TENTH PLANET 4 RETURNED? EXTRA *SILVER NEMESIS* FOOTAGE!



Following this year's earlier discovery of *The Tomb of the Cybermen* comes the return of another Cybermen classic - Episode 4 of *The Tenth Planet*, featuring the final regular appearance of the First Doctor, William Hartnell.

The executives at BBC Home Video were delighted when, in October this year, a shibaden video cassette was returned to them, with a label claiming that it contained Episodes 3 and 4 of the classic Hartnell regeneration adventure, *The Tenth Planet* - the story that introduced the Cybermen to the world of *Doctor Who* in 1966.

Unfortunately, the shibaden system is an archaic early Seventies video system and the BBC no longer had the facilities with which to check the tape so Adam Lee, Librarian at the BBC's archives rapidly transported the cassette to the National Film Archives where a player could be located.

After a few weeks, news came back that the copy of Episode 4 seemed irretrievable - the ancient videotape was sticking and it appeared that the tape was blank, after all. Tragically, it seems as if fans' hopes have been raised prematurely, only to be disappointed. However, as we went to press, the National Film Archive still held a *very* slim hope that maybe something could be done to confirm either way.

The missing episode was first known to exist back in 1986 when *Doctor Who - The New Adventures* novelist Mark Gatiss and some friends, who ran a group called LOCATE, encountered a film collector through an announcement they placed on ITV's teletext system ORACLE. The collector and Mark exchanged letters and recently contact was made with Adam Lee at the BBC archives. Shortly afterwards the collector happily returned the missing episode and it is currently at the National Film Archive.

As always, the BBC are anxious to hear from anyone with information regarding missing episodes and any information will be dealt with in the strictest confidence.

MORE CYBERNEWS

As well as the good news about the return of *The Tenth Planet* Episode 4, BBC Home Video have confirmed that producer John Nathan-Turner has reinstated roughly eleven extra minutes of footage to next January's release of the Twenty-Fifth Anniversary story featuring the Cybermen, *Silver Nemesis.* These include whole scenes previously lost on the television transmission due to timing, as well as extensions to existing scenes as was done on the extended *The Curse of Fenric* release. Amongst these new sequences will be the Doctor and Ace escaping the castle guards in Part One and discovering a painting of Ace as a Nineteenth Century lady upon the Windsor Castle walls!

There is approximately four and a half minutes of unseen footage in Part One, one and a half in Part Two and the rest added to Part Three.

Apart from this, the *Silver Nemesis* tape will include the American documentary about the making of *Silver Nemesis,* although short sequences involving stories written by Eric Saward (ie a clip from *Earthshock* and a *Breakfast Time* clip featuring Malcolm Clarke creating the music for *Earthshock*) have had to be cut out due to the author's continuing refusal to allow any of his material to be released. (The *Earthshock* Home Video release was agreed before Saward's current decision - and clips

used in other programes did not come under the original deal). Likewise, both *The Colin Baker Years* and *The Davison Years* tapes will not contain clips from Saward stories and the proposed release of the *Resistance Is Useless* documentary onto Home Video has had to be re-editing to exorcise any of his stories.

The *Silver Nemesis* tape also includes some out-takes from the story and the *Doctor Who*'s Twenty-Fifth Anniversary promotional footage, previously only shown to the British press. The whole tape runs at nearly two and a half hours and will be issued as a single tape at £12.99.

It is currently *rumoured* that next year's proposed six-part releases (*The Invasion* and *The Reign of Terror* specials and *The Chase*) will also be on single tapes and will retail at less than the previous double-tape price of £19.99. This possibly represents a victory for those fans who have written to BBC Home Video about the pricing and proof that BBC Enterprises *do* listen to their customers.

Now if only the BBC television programme makers would listen to its license-paying customers over making some new *Doctor Who*...

Another *rumour* we have heard is that *The Reign of Terror* may be withdrawn as rumours are now in circulation about the possible return of the two missing episodes from that story! We'll wait and see...

UK GOLD AND THE REPEATS

UK Gold, the fledgling satellite and cable station, currently broadcasting old *Doctor Who* episodes within the UK have reported "lots of complaints" from *Who* fans angry that the company has, despite earlier claims to the contrary, broken the show up for advertisement breaks. Complaints have also been received about the large half screen logo that appears on screen to herald these breaks as well as the UK Gold logo in the bottom right hand corner of the screen. That aside, UK Gold are very satisfied to know that *Doctor Who* has brought in such a good percentage of their audience and the advert situation is being looked into.

The station are reluctant to reveal which stories they are transmitting too far in advance because they are subject to change without prior notice. November ought to have seen *An Unearthly Child, The Edge of Destruction, The Aztecs, Planet of Giants* and *The Rescue* transmitted. *The Daleks* and *The Keys of Marinus* appear to have ben omitted due to *rumoured* contractual difficulties with the agent of writer Terry Nation, but the omission of *The Sensorites* is bemusing. It looks as if the station will continue to transmit stories roughly in chronological order (rights permitting) but at five episodes a week, it won't be *too* long before the Second, Third, Fourth etc Doctors appear on screen.

The weekend compilations are causing some raised eyebrows - the first weekend saw *An Unearthly Child* repeated, but the second Sunday had a compilation featuring *The Edge of Destruction* and the first two episodes of *The Aztecs!*

UK Gold's launch was announced in the *Radio Times*, the BBC's listings magazine, with a one page feature and an illustration by Mark Thomas (long time *Radio Times* readers may remember his *Earthshock* illustration in 1982 as well as his work in the 1983 *Radio Times Twentieth Anniversary Special*). DWM editor Gary Russell was quoted in the article, but steadfastly refused to dress up in a hat and scarf to pro-mote *Doctor Who* - feeling that it would not further the image of *Doctor Who* fans with the public particularly favourably!

News reached us too late for the last issue of DWM regarding the sudden November transmission of the newly recolourised *The Dæmons* on Friday nights on BBC2, but this launch of the long-awaited repeats season over the Twenty-Ninth Anniversary weekend was a pleasant gesture to fans. *The Dæmons* continues up until Christmas but as this edition of DWM went to press, *The Late Show* team in charge of the repeats still had not reached a decision regarding the Tom Baker story. It is hoped that a six week slot could be found to accommodate possibly *The Seeds of Doom*. Next issue we hope to have more details on the 1993 BBC2 repeat season.

➤

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CONVENTION ROUND-UP

PANOPTICON '92

Held at the Hotel Leofric in Coventry, **PanoptiCon '92** had a good atmosphere with both attendees and guests relaxed and anticipating the fun that was to come over the next two days. The Saturday morning began very swiftly and, junking tradition, on time!

The Brain of Morbius Part One prepared us for the first guest of the day, Philip Madoc; better known to *Who* fans as the misguided surgeon, Solon. Madoc was clearly delighted to see the episode as he revealed that he'd not done so before. Talking about his *Doctor Who* work he told the audience that his favourite story was *The War Games,* in which Philip played the evil War Lord. "I was very pleased with that," he said, " I was only disintegrated at the end of that one. I always thought that some magic person may put me back together again so that I could return to the show." He gave interviewer Andrew Beech the now famous Madoc evil look upon being told that *The War Games* was transmitted twenty two years ago! He talked for an hour about his involvement with *Doctor Who* and seemed to be proud of his various death scenes in the programme; especially the spectacular explosion in which he met his doom in the movie *Daleks - Invasion Earth 2150 AD.*

The convention achieved a major coup this year by securing the attendance of the talented Ingrid Pitt. She is widely recognised from her many horror movie rôles in which she often played glamourous vampires! Pitt has appeared twice in *Doctor Who* , as Galleia in *The Time Monster* and Solow in *Warriors of the Deep.* As she spoke about her rôles in *Doctor Who* , it became clear that she has a great fondness for the programme, and espoused her disgust at the lack of new *Who* on TV. She suggested that her production company may be interested in bidding for the rights to *Doctor Who: The Movie,* once her new movie *Dracula Who?* (no relation) has been released.

The next panel was composed of people in the field of *Doctor Who* merchandising. Representing Virgin Books was Peter Darvill-Evans whilst **Doctor Who Magazine**'s own editor Gary Russell, David Stoner from Silva Screen Records, and Gail Holman from BBC Home Entertainment marketing all represented their products. Despite the fact that there has been no new *Who* since 1989, an optimistic stance was taken by all on the panel, stating that next year would see a large amount of new merchandise being released to celebrate thirty years of *Doctor Who* .

Dick Mills of the BBC Radiophonic Workshop kept the audience enthralled, revealing the secrets of how to make a Dalek talk. Dick gave more of a lecture than a panel interview and this was later followed by a similar lecture from visual effects maestro Mat Irvine.

The convention's "mystery guest" was Mary Tamm. She kept the audience enthralled as she revealed how Colin Baker, whom she worked with in pantomime, had played endless practical jokes on her. To gain her revenge she decided to stand in the wings of the theatre (in which they were performing *Cinderella*), wearing only a dressing gown, whilst Colin was on stage. She waited until he looked over at her and then flashed at him! Apparently this didn't have the desired effect of making him forget his lines - he simply carried on acting! So Mary managed to embarrass herself and still did not get her revenge! To finish her panel she recaptured old times by teaming up with K-9 for a double act.

An evening auction was followed by video fun, which kept the whole audience in fits of laughter as we saw one hilarious out take after another.

Sunday began with a Dalek panel led by operator John Scott Martin, who was joined by the evil Nyder himself Peter Miles, Dalek voice-man Brian Miller and Davros in human guise, Terry Molloy. This panel saw the mild mannered Terry Molloy seemingly possessed by the spirit of Davros. Nobody dared move as Davros himself explained the necessity to destroy all non-Dalek life, so that he may become the supreme ruler of the universe!

John Nathan-Turner's panel proved highly entertaining as he spoke about the BBC Home Video special releases. After a round of applause following a clip from the recently released *Shada*; John explained how his team had managed to create model shots of the ships seen in the video by digitally animating a series of old Polaroids lent to him by Dave Havard, the original special effects man on *Shada,* to achieve a stunning series of model shots.

Colin Baker held top billing at this years event, talking with great enthusiasm about his latest projects including the recording of his *Years* tape at Longleat, earlier that week. He proved himself to be a tremendous entertainer and his panel acted as a reminder to all present how sad it was that his portrayal of the Doctor ended so prematurely. Colin was joined on stage by Nicola Bryant and they proceeded to prove what an excellent team they made. They cracked more jokes at each others expense than anybody could count. The duo had recently worked together on the latest outing of The Stranger and Miss Brown in the BBV producion *More Than A Messiah* and so talked with great fondness about the filming of this adventure. They were clearly delighted when the host for the panel, Nick Briggs, revealed that not only was there to be another video featuring The Stranger and Miss Brown, called *In Memory Alone,* but that Nick was writing it.

PanoptiCon '92 was certainly a success. There was a much less formal atmosphere to the whole event than previously, helped by the fact that the panels were conducted on a sofa and chairs as opposed to being at a table. This almost gave a feeling of a fireside chat which really helped to make the audience more involved . The team which put this year's event together proved that they are the best, improving upon last year's **PanoptiCon** to make an event to remember.

ARAB

TARDIS IN DURHAM

Considering that the North East of England is not the easiest of places to convince both convention goers and guests alike to travel to, this year's **TARDIS In Durham** was a spectacular success. Sylvester McCoy and Jon Pertwee represented the Doctors. On a rare trip from America was UNIT's Sgt Benton alias John Levene and Frazer (Jamie) Hines, representing the companions. All told stories and adventures about their respective periods on the show and kept the audience totally enthralled throughout two of the most enjoyable days of conventioning I've seen. The audience were rapt, especially when Pertwee and McCoy teamed up for one panel, and when Levene and Hines performed their double act at the Saturday evening's entertainment - making the usually tedious but highly worthwhile charity auction go with a real swing.

Durham itself is a beautiful city in which to have a convention and the locale is an ideal place to wander around during the lunchtimes or lengthy autograph queues.

A full round of applause to the organisers Josie and Stephen Collins along with the amiable and effecient Keith and Nigel for making the weekend flow. With the added guests of *Nightshade* author (and local boy) Mark Gatiss, musicians Dominic Glynn and Mark Ayres, artist Alister Pearson (who actually painted his forthcoming *Carnival of Monsters* Target Book cover in front of attendees over the weekend) everyone seemed to enjoy themselves enormously. So much so, that by the end of the Sunday, Josie Collins was already taking orders for next year's event before she'd even announced that there would be one!

With only a handful of events this year, **TARDIS In Durham** lived up to the reputation I had heard it possessed and looks set to be, in 1993, once again one of the major convention successes of the year!

Gary Russell

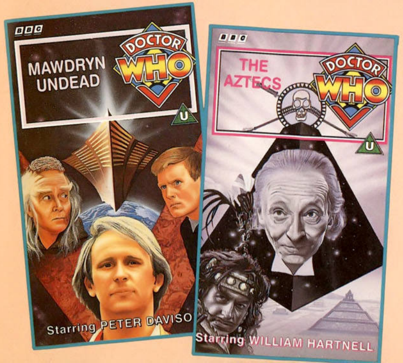
SPACE MOUNTAIN II

At first glance Clacton-on-Sea doesn't seem the most obvious place to hold a two-day *Doctor Who* convention, but in fact a very respectabe number of people came along to witness a vast array of guests from both sides of the camera. Terrance Dicks, John Nathan-Turner, David Banks, Sheelagh Wells, Colin Howard,and top guest John Levene made this a weekend to remember.

The Saturday evening was spent playing a whole realm of alarmingly silly (and great fun) games and that really was the whole thrust of the weekend, a totally relaxed and informal event, where the guests could chat freely. The convention lacked any of the pretentions that frequently dog such events and no one, either guest or attendees seemed to go away with anything other than a memory of a fun weekend.

Well done to Paul, Sonia and their team for making what looked on paper (unlike Durham, Clacton is *not* the most interesting of places) to be rather dull, a first-class event.

Gary Russell



The latest two *Doctor Who* video releases are out this month - *The Aztecs* and *Mawdryn Undead.* To celebrate, we have *TEN* sets to give away in this *FREE* competition, courtesy of BBC Home Video. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Sacrificial Lambs, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 4th February 1993. Usual Marvel competition rules apply and multiple entries will be sacrificed to the Sun God!

1: In which story did The Black Guardian *previously* appear?

....

2: Name one other *Doctor Who* adventure starring John (Tlotoxl) Ringham

....

3: Which Peter Davison story was the first purely historical adventure since 1966?:

....

Name: ....

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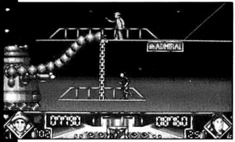

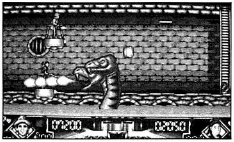

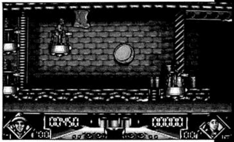

THIS MONTH ALTERNATIVE SOFTWARE, ONE OF THE UK'S LEADING GAMES SOFTWARE HOUSES HAVE SUCCESSFULLY LAUNCHED THEIR BRAND NEW *DOCTOR WHO* VIDEO GAME, *DALEK ATTACK*. ALREADY HAILED BY THE GAMES EXPERTS AS ONE OF THE MOST INNOVATIVE AND EXCITING GAMES AVAILABLE, WE HAVE TEN *FREE* COPIES TO GIVE AWAY.

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1:What was the name of the computer villain in *The Green Death?*

....

2: What was the name of the schizophrenic computer in *The Face of Evil?*

....

3: What was the name of the Zeon battle computer that Drax built in *The Armageddon Factor?*

....

Name: ....

Address: ....

....

....

..................................Date of Birth: ....

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✳ *Doctor Who* Appreciation Society members Deduct £3.50 from UK subscription price, simply by including your membership number on your application.

✳ *Doctor Who* Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joing this club. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.

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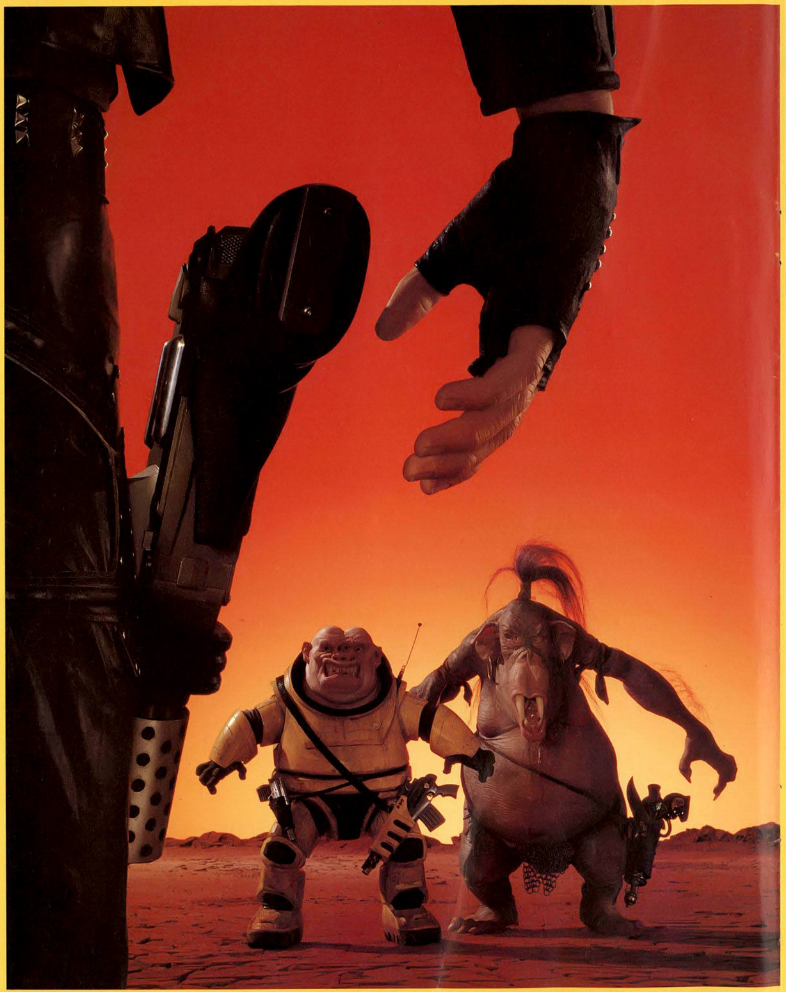
☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 0033



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From Commodore

What the PAPERS SAID

It was 1978. Katy Manning's storm in a B cup, and Fleet Street's wailing over the departure of Louise Jameson had ensured that the profile of the *Who* girl had never been higher. Over the next few years *Doctor Who* became a tabloid editor's dream. Leela had aroused a lot of attention from male reviewers in all sectors of the British press, and the tabloids continued to show an almost obsessive interest in subjects such as Louise Jameson's successors, K9, and Tom Baker's private life.

On 28th July 1978, however, a group of people who were treating the programme as anything but banal came to the attention of the *Times Higher Educational Supplement.*

"Stand up and be exterminated all you misguided souls who thought *Doctor Who* was just another television programme or an escapist dream for the mentally infirm. For, miserable Earthlings, the good Timelord must now be seen as a vital, moralistic figure of our day – and to prove it, several hundred devotees will be gathering at Imperial College, London, next month to pay homage.

"The members of the *Doctor Who* Appreciation Society will assemble on August 12 and 13 for the annual convention, a veritable beanfeast of old films, lectures and displays . . . Not that DWAS members take themselves too seriously. 'You have got to be able to laugh at yourselves in a society like ours', said convention organiser Keith Barnfather. But he insisted that the Doctor represented an important moralistic figure with his controversial insistence on non-violence and his belief in individual freedom."

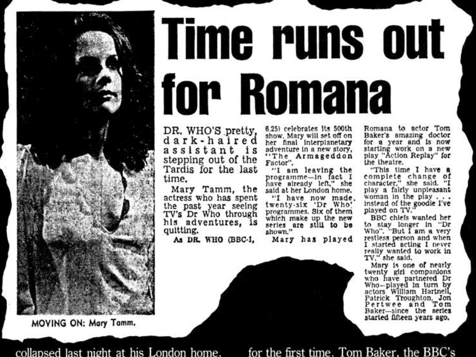
To illustrate the point, a photo of a pouting Mary Tamm accompanied the article. Mary, who by coincidence had trained at RADA with Louise Jameson was announced as the Doctor's new assistant in *The Times* on 18th February. The weekend following her press launch Miss Tamm became Mrs Ringrose at Christ Church in Kensington. Such was the interest in the actress that *The Sunday Express*'s gossip column was there to cover the wedding. On return from their honeymoon, the happy couple featured on the cover of *Weekend* magazine, the subsequent interview concentrating on the rôle Mary believed astrology had played in bringing her and her new husband together. In August, *The Daily Express* accompanied Mary and fellow actress Jenny Runacre to Athens where they attempted to collect a significant part of the fees they had been promised for appearing in the troubled feature film *The Doubt.* Mary's *Doctor Who* debut followed several weeks later, as Season Sixteen opened with *The Ribos Operation.*

"It was salutary to see television's more agreeable tyrant and chauvinist *Dr Who* getting his come-uppance on Saturday, first from a Time Lord whose superior status reduced him to a quaking schoolboy, then from his glamorous new aide Romana," wrote Richard Last in *The Daily Telegraph* of 4th September 1978. "I don't doubt he will reassert his infallibility before a few episodes are out."

Sexual equality in the TARDIS had similarly not gone unnoticed by *The Belfast Telegraph*'s Keith Baker. "The good Doctor's new sidekick is, we are told, going to be his equal, a deferential bow towards the Bionic Woman, Wonder Woman and Women's Lib all at once." Mr Baker, writing on 16th September, wasn't fooled for a moment though. He pointed out that Ms. Tamm was still asking "'What are you going to do now, Doctor?' just like all her predecessors, and swanning around in a white cape like some kind of snow queen.

"However, the glittering prose is not confined to her alone. That most ubiquitous of performers, Ian Cuthbertson, who would act in anything and does, is playing the part of some inter-planetary con artist in a variety of accents, none of them his own."

On 12th December, *The Daily Express*'s Douglas Orgill made one of his profession's rare excursions behind the scenes. In an article marking the programme's Fifteenth Anniversary he visited the production office to meet producer Graham Williams, script writer Douglas Adams and special effects expert Tony Harding. "*Dr Who* was having Close Encounters with extra-terrestrial beings and fighting in Star Wars long before either of those widely-discussed films was even heard of . . . Each *Dr*



MOVING ON: Mary Tamm.

Time runs out for Romana

DR. WHO'S pretty, dark-haired assistant is stepping out of the Tardis for the last time.

Mary Tamm, the actress who has spent the past year seeing TV's Dr Who through his adventures, is quitting.

As DR. WHO (BBC-1, 6.25) celebrates its 500th show, Mary will set off on her final interplanetary adventure in a new story, "The Armageddon Factor".

"I am leaving the programme—in fact I have already left," she said at her London home.

"I have now made twenty-six 'Dr Who' programmes. Six of them which make up the new series are still to be shown."

Mary has played Romana to actor Tom Baker's amazing doctor for a year and is now starting work on a new play "Action Replay" for the theatre.

"This time I have a complete change of character," she said. "I play a fairly unpleasant woman in the play . . . instead of the goodie I've played on TV."

BBC chiefs wanted her to stay longer in "Dr Who". "But I am a very restless person and when I started acting I never really wanted to work in TV," she said.

Mary is one of nearly twenty girl companions who have partnered Dr Who—played in turn by actors William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker—since the series started fifteen years ago.

Photo © BBC

Who adventure starts with a conference between Graham Williams, his script-expert colleague Douglas Adams, and one of the series writers. 'We call it a *what-if?* conference,' said Graham Williams. 'Basically, it's for trying out ideas on each other. You know, what if the sun's green – does that affect your skin colour? Or what if you're on a silicon-plus based planet – do you have bathrooms?'

"It takes five days to film a four-parter – 'for which we get 25-minutes of film for each part of the end of it,' said Graham Williams. 'We worked out recently that on one story we had only 21 fewer special effects than *Star Wars* – but we didn't spend their kind of money.'

"Round the walls of Graham Williams's office are pinned viewers' letters. 'Of course, not all of them are from kids. We had one from a professor, asking where the Doctor had got his ideas from on the implosion of matter – because they were very interesting. We had to tell him it was just Douglas Adams here, bashing away with his typewriter at 2am one morning.'"

By the close of the year, *The Power of Kroll* took *Doctor Who*'s ratings over the twelve million mark. Far from being damaged by ITV's costly *Bruce's Big Night* variety show, *Doctor Who's* audience had actually increased in opposition. Bruce Forsyth's replacement as host of *The Generation Game* was also proving highly popular. Stanley Eveling noted with wry amusement in *The Scotsman:* "Larry Grayson was poncing about on the other side and there was Brucie, with all the old charm, contorting and cavorting, the band blaring, Anthea in tears and twirling like crazy and nobody was bothering. *Dr Who* was grabbing them, Larry was holding them."

On 16th December, Mary Tamm revealed to *The Daily Mirror* that she was thinking of shutting the door of the TARDIS for good. In an article promoting her appearance in an episode of *Return of the Saint,* she said "It has been a marvellous experience. Although I have been asked to do another series I don't know if I will."

She didn't. During transmission of *The Armageddon Factor,* Season Sixteen's final story, Lalla Ward (who appeared in the serial as Princess Astra) was unveiled as Romana mark II. On 2nd February 1979 *The Daily Mirror* snapped Miss Ward taking K9 for 'a walk'. "Lalla Ward, who is already in the television series as Princess Astra, get's promoted in the autumn to *Dr. Who*'s assistant Romana. She takes over from Mary Tamm who wants to do more theatre work. Lalla, daughter of a real Lord – Viscount Bangor – becomes a Time Lord in an amazing switch. She said in London yesterday: 'Romana will dematerialise as Mary at the end of the present series and rematerialise as me in the next. It sounds very complicated but it's very simple for a Time Lord."

Lalla told *The Daily Mail:* "I used to be terrified of the monsters in the series. When I was a child I hid behind the sofa. But now I think some of the human baddies are even more frightening."

A few days before, *The Sun* reported that: "former *Dr Who* Patrick Troughton was in hospital last night recovering from a heart attack. The 58-year-old actor collapsed last night at his London home. Troughton has been rehearsing for a ten-part dramatisation of *The Old Curiosity Shop,* due to be screened by the BBC at the end of this month. He has now told producers he will not be able to continue in the series. He played the part of Quilp, one of the major characters."

On 13th February, *The Daily Mirror* made the first of many tabloid delves into the private life of Tom Baker. "The new girl to appear in *Dr Who* which resumes production on March 15th will be Lalla Ward from *The Duchess of Duke Street.* She'll play *Dr Who's* assistant. Meanwhile another lady who is even more important to Tom Baker has arrived quietly in Sydney from London to join him for the rest of his stay in Australia. Her name is Marianne Ford a set designer, but the BBC which produces *Dr Who* isn't too happy about that togetherness as it feels for some odd reason that its star shouldn't dent his image with young viewers by having a real-life girlfriend.

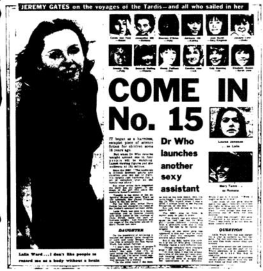
"Tom also told me he is planning to cut his first record as a singer. He's already made three LP's which are recorded dramatisations of *Dr Jekyll and Mr Hyde, Journey to the Centre of the Earth,* and *Dr Who and the Pescatoms.* Proof that the man has a splendid sense of humour is his choice of songs which he would like to sing. One is *Loola, Loola, Loola, Bye-Bye* made famous by the late Paul Robeson. And the flip side *Yes, We Have No Bananas."*

While the show was off the air, filming of Season Seventeen continued. On 1st May location shooting outside the UK was undertaken for the first time. Paris was the location for director Michael Hayes and the cast of *City of Death.* The press weren't far behind . . .

"Who-La-La! The Doctor's a wow in Paris," exclaimed *The Sun* of 5th May. Chris Kenworthy was the man on the scene. "*Dr Who* made it as a big noise in Paris this week. On his first visit there, television's top time traveller tripped the burglar alarm in a museum of modern art and put the fear of the Time Lords up the gendarmes. It happened while a BBC unit was filming *Dr Who* on location in France for the first time. Tom Baker, the BBC's *Dr Who* for the last four years, accidentally set off the alarm during a chase sequence filmed in the Boulevard St. Germain on the French capital's Left Bank. Baker, 46, rushed up to the art gallery and rattled the doors. But because it was a public holiday, the gallery was closed – and the alarm went off. Without even the benefit of a Tardis, the cast, crew and cameras vanished without trace before the authorities could arrive.

"Baker and the new *Dr Who* girl, 28-year-old Lalla Ward, made a big hit on their first official visit to France. 'It is something of a novelty to be able to walk down the street without everybody stopping you,' said Baker, resting his tired feet at his hotel later. They might not have stopped him, but they certainly noticed him. Even on May Day, with parades jamming the traffic, Parisians took time out to stare at the six-footer in the floppy hat, frock coat and eight-foot scarf."

Press mystification at the eccentric star and his unusual programme continued. *The Evening Standard's* Peter McKay was none the wiser, even after a second viewing. "They have been repeating an old *Dr Who* serial on the BBC and it is impossible to watch actor Tom Baker in the title rôle without ►



JEREMY GATES on the voyages of the Tardis—and all who sailed in her

COME IN No. 15

Dr Who launches another sexy assistant

Louise Jameson ... as Leela

Mary Tamm ... as Romana

DAUGHTER

QUESTION

Lalla Ward ... I don't like people to regard me as a body without a brain

Photo © BBC Video

wondering what on earth is going on in his curly head," he wrote on 8th August.

"The stories are gibberish. So is the action. Little effort is made to make the thing believable; or, failing that, amusing. This is not just an adult view of a children's programme. My own children and their friends think it is gibberish, too. The real fans of *Dr Who* are not children at all. They are middle-aged men who enjoy watching half-naked young girls being chased by space monsters. No matter what time the stories are set in, or what new girl is chosen to be the Doctor's accomplice, one thing remains constant. The girls are always half naked. And they are always being chased." You had to hand it to Mr McKay – he'd done his research! "*Star Trek* is far easier on the eye than *Dr Who*. Baker's interpretation of the doctor – the first and best was that of the late William Hartnell – is simply annoying . . . I sometimes wish that, with his long, silly scarf, he suffer an Isadora Duncan-style fate in the engines of a passing space cruiser. USS Enterprise, perhaps."

Season Seventeen began on 1st September 1979 with Terry Nation's *Destiny of the Daleks. The Daily Telegraph's* Robin Stringer was very pleased.

"*Dr Who* returned on Saturday to lift the spirits in a new series. For an old, old, old man, he does wear well and in his case familiarity tends to breed affection. Still in the title rôle, Tom Baker seems the possessor of an even longer scarf, if that is possible, and an even more nonchalant outlook on life in the face of galaxy-shattering events.

"Poor Romana, newly incarnated by Lalla Ward now also equipped with a long scarf that's always getting in the way, was not at all taken by some of her experiences. By the end, she found herself in a time honoured rôle, horror-struck and backed against the wall by who else but the Daleks. It bodes well."

The long absence from the screen of the Daleks had obviously made Fleet Street's heart grow uncharacteristically fond of the metal meanies. *The Sun*'s Philip Phillips revealed on 15th September that: "the Daleks get to know all the saucy gossip.

"It is amazing the saucy, sexy gossip a Dalek can overhear when he's on duty. The authority for that is Cy Town, who plays Dalek no. 1 – the Daleks have a strict pecking order – in tonight's *Dr Who* episode (BBC 1, 6.10). He says: 'People stand talking beside a Dalek in the studio. They forget that there could be someone inside. The things I've heard! I know who's living with whom, what they think of different directors and the BBC bosses, and all sorts of scandal. A blackmailer would make a rich harvest.'

"There is only one cloud on Town's horizon. He says: 'John Scott-Martin, now in the West End musical *Oliver,* is really No. 1 Dalek. I hope *Oliver* runs for ever – otherwise I might be demoted.'"

As the series continued, the *Daily Mirror*'s William Marshall investigated *The World of the Weird Dr. Tom.* On 29th September he wrote "He is a big, big, man, loping along with giant strides, swinging a bag. His beaky prodding nose slopes down out of a tossing floppy mound of sandy hair. Six foot three and fourteen stone, none of it fat. Huge, bulging slightly bloodshot eyes peer down at you with a fixed satanic concentration. You feel as though he is inspecting your soul at point blank range.

"Tom Baker the megastar of space and time, strides into the TV Centre at White City, collects a couple of paper cups of coffee and leads you into a private room the size of a rabbit hutch. He dumps his bag on the floor and turns those pop eyes with their laser power full on you.

"He makes no secret of enjoying success. 'With a TV programme like *Dr Who,* which has entered the national consciousness, you become a part of everybody's life. Even Mr. Callaghan recognised me.'

"He is about to buy a home for the first time in his life. 'I don't think I could cope with a flat or a house. I think I'm going to buy just one big room,' he says. He is deadly serious. He once belonged to a church order and got up at four-thirty every morning. 'I was in an outfit called the Brothers of Ploermal in Jersey but I didn't go on to take my final vows.'

"Dr. Tom still goes to church where he 'mumbles' his prayers and says he supposes he is still a believer. 'I'm not interested in the future, but I don't say that in a feckless way. I mean, I think that the best times are always right now. Today.'"

Tom had good cause to feel pleased with his lot. *City of Death* received high viewing figures, and he had fallen in love with his attractive co-star Lalla Ward. As if the newspapers didn't have enough on their hands with Tom and Lalla's imminent marriage, incoming producer John Nathan-Turner maximised the publicity surrounding the departure of first K9 and then Tom Baker. At last, the programme had a producer who fully understood and exploited a mutually beneficial relationship with the British press. The programme's viewing figures and press profile had never been higher. Interest in the private lives of its stars had never been greater.

Doctor Who was never more popular...

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

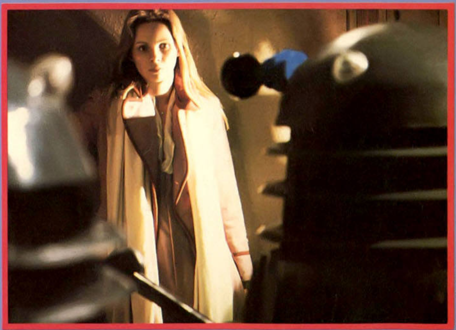


Photo © BBC

MERCHANDISE: THE 1992 MIX

David J Howe goes on his annual shopping trip to find the best and the worst of the merchandise on offer during 1992 – and also looks forward to the Thirtieth Anniversary year in 1993.

Missing, presumed dead! Returned to BBC Video after over 20 years.
DOCTOR WHO
The TOMB of the CYBERMEN
PG
Starring PATRICK TROUGHTON
Exclusive introduction by Director Morris Barry

Previously unfinished, now with the aid of Tom Baker's brilliant narration, BBC Video unveil at last...
PROD.
Shada
DOCTOR WHO
Presented by Tom Baker
A unique pack containing a video and the original scripts for Shada!

The high point of 1992 had to be the video release of the 'lost' Patrick Troughton story *The Tomb of the Cybermen*. One of the most revered stories ever, returned to the archives and released almost immediately onto video. The only down side to this was BBC Video's realisation that the inclusion of an introduction by the director meant they could charge more for it; so it retailed at £12.99 instead of the usual £10.99.

The Pertwee Years, Daleks – The Early Years and *Cybermen – The Early Years* all cost £12.99 as well. These 'Years' tapes each contained three or four individual episodes and a few assorted clips linked by a familiar face and were generally disappointing – mainly because of the banal and uninteresting scripts. I doubt audiences like to be patronised by being spoken down to!

The other 'Years' tape was *The Tom Baker Years* and BBC Video opted to take a different approach. Tom was shown clips from all of his stories, and his immediate reactions were recorded. A nice idea, but as Tom can either remember nothing or he states the obvious, the result disappointed me.

The reconstructed *Shada* was also released, with a small script book to justify the exorbitant £19.99 price tag for a single tape (although it probably wasn't exactly cheap to reconstruct!). While I applaud the release of any new and unseen material, the original story is simply dire. A shame really.

Also on tape we had *Robot, The Caves of Androzani, Logopolis, Castrovalva, The Claws of Axos, Earthshock, Mawdryn Undead* and *The Aztecs*. All are enjoyable (to greater or lesser degrees), and some are important as the introductions and exits of various Doctors. *The Twin Dilemma* was released as a Woolworth's exclusive and is interesting only as Colin Baker's debut as the Doctor.

If, despite this incredible glut of vintage *Doctor Who*, you were still hankering for something new, then there were two BBC Film Club videos, *Summoned by Shadows* and *More Than a Messiah*. Produced and directed by Bill Baggs, they feature a mysterious Stranger (Colin Baker), and his friend Miss Brown (Nicola Bryant), coming up against powerful unknown forces. Both productions are enjoyable and professional, and keep the spirit and theme of *Doctor Who* alive.

That past bastion of the *Doctor Who* interview, Realtime Pictures, brought out only two *Myth Makers* tapes. The first featured Sophie (Ace) Aldred in a fast moving production, complete with *ITV Chart Show*-like graphics and a lot of running about, and it is one of the best tapes to date. The other was a more traditional interview with Jackie (Dodo) Lane.

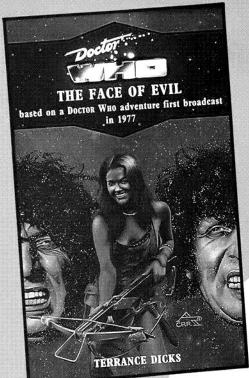
READING MATTER

Virgin Books released further novels featuring the continuing adventures of the Doctor and Ace in their *New Adventures* series.

The *Cat's Cradle* trilogy kicked off with *Time's Crucible* (written by Marc Platt) which featured a lamprey-like monster and a group of bickering early Gallifreyans. We then entered a bleak and forboding future-world in *Warhead* (Andrew Cartmel) and finally stepped into a world of unicorns and centaurs in *Witch Mark* (Andrew Hunt).

►

Nicola Bryant (Miss Brown), Colin Baker (The Stranger) and Nicholas Briggs (Minor) in the new BBV Production *In Memory Alone.*



Of the three books, my favourite is *Warhead*, although it is not so much *Doctor Who* as an enjoyable novel. *Time's Crucible* relies too much on *Doctor Who* history but nevertheless is a complex and thought provoking read. *Witch Mark* however is simply poorly written, with many ideas and concepts which either do not work or which are not fully explained.

Following *Cat's Cradle*, we were treated to the superb *Nightshade* (Mark Gatiss), followed by a second novel from Paul Cornell, *Love and War* – which introduced new companion Benny and saw the departure of Ace – and one from Ben Aaronovitch, *Transit*.

The novelisation reprint programme has been continuing apace with twenty four titles re-issued over the year. *Destiny of the Daleks* was artist Alister Pearson's sixtieth Target book cover, with number one-hundred looming in 1994.

The factual side of *Doctor Who* was well catered for too. The early days of the programme were detailed in *Doctor Who – The Sixties* (co-written by myself, Mark Stammers and Stephen James Walker), a hardback book which contained many rare photographs, and told the complete story of the eras of the first two Doctors. From the same writing team came *Doctor Who: The Handbook – The Fourth Doctor*. This was a paperback covering the era of the Fourth Doctor, and contained articles and listings devoted to that subject. Like *The Sixties*, this was the first in an intended series, and further Doctors' eras will come under scrutiny in later volumes.

We also saw Jean-Marc Lofficier's third and final volume in his three-book re-write of *The Doctor Who Programme Guide*. *The Universal Databank* consisted of an A-Z encyclopedia of people, places and things featured in *Doctor Who*.

After describing the Titan Script Books as a casualty of last year, I was pleased to see them release Anthony Coburn's *The Masters of Luxor*. The script is well presented and surprisingly entertaining, although I still wish that editor John McElroy would leave the wordings exactly as they were in the original scripts and not tinker with them. The scripts for *The Dæmons* were also released, this time with technical notes provided by Stephen James Walker.

Doctor Who – The Monsters, another Virgin hardback, contained Adrian Rigelsford's fictional writings based on several *Doctor Who* creatures presented alongside Andrew Skilleter's artwork of the same. It was unfortunately very patchy in quality and the inclusion of an appendix detailing the factual creation of the monsters seemed totally at odds with the fictional concepts contained in the rest of the book.

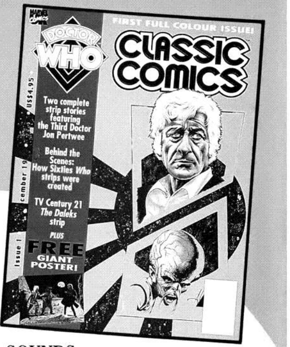
Marvel UK's **Doctor Who Year Book** contained several short stories and a comic strip, with a few incidental articles and some blatant space-fillers thrown in for good measure. The book failed to excite me this year and I hope that the next one will be better.

MAGAZINES

Along with the **Year Book**, Marvel Comics brought us the **Doctor Who Magazine Winter Special** which featured a massive exposé of UNIT. The magazine presented fiction as fact and worked very well indeed. The history and origins of UNIT were explored, as well as delving into their files to learn about the Doctor and his relationship to the organisation. This concept was carried forward to another special, the **Doctor Who Magazine Holiday Special**, which celebrated the life and work of popular journalist Sarah Jane Smith. This again mixed fact and fiction in an entertaining blend of stories and features. Top marks to Marvel for both these titles.

With **Doctor Who Magazine** thriving on its four-weekly schedule, the go-ahead was given for a second regular *Doctor Who* title. **Doctor Who Classic Comics** presents for the first time since their original printings, comic strips from *TV Comic*, *Countdown* and *TV Action* as well as material from *TV Century 21*. Each issue of **Classic Comics** features strips from several Doctors and will eventually form a complete collection of *Doctor Who* in the comics.

This year's **Doctor Who Magazine Winter Special** is a detailed look behind Gallifrey and the Doctor's own race, the Time Lords.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DOCTOR WHO
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Two complete strip stories featuring the Third Doctor Jon Pertwee
Behind the Scenes: How Sixties Who strips were created
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FREE GIANT POSTER!
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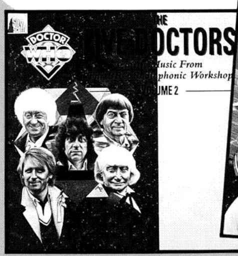
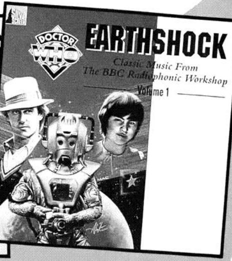
SOUNDS

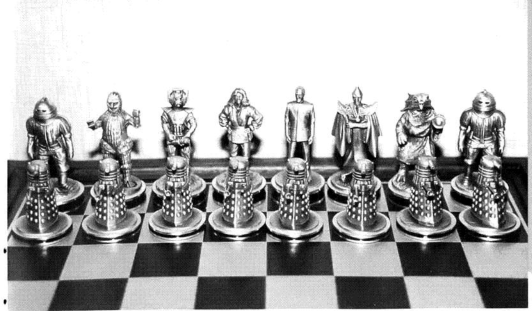
Silva Screen have brought us several *Doctor Who* related CDs, with more promised. Following the release of Mark Ayres' superb score to *The Curse of Fenric*, came *The Greatest Show in the Galaxy*. Again penned by Ayres, the CD included all the tracks from this McCoy adventure and was very good value indeed. *Doctor Who – The Music Volumes I* and *II* were successfully re-issued as *Earthshock* and *The Five Doctors*, to cash-in on their popularity as video releases. The extra tracks were a nice bonus. The other *Doctor Who* CD released was *The Pescatons*, a re-issue of the 1976 LP record. The best thing about it being Gary Russell's sleeve notes wherein he tries *very* hard to be *very* nice about the recording.

Surprise of the year was the BBC Audio Collection releasing some *Doctor Who* soundtracks from missing stories. Three Troughton titles were chosen to start with – *The Evil of the Daleks, The Tomb of the Cybermen* and *The Macra Terror*. The Cyberman title was dropped once the video was known to be underway.

While the idea to bring some of the lost classic *Doctor Who* stories to a wider audience is good, the execution fails simply because what is being presented is the soundtrack of a visual drama. *Doctor Who* features action as well as dialogue, and while some of the additional narration works, the whole is possibly confusing for anyone not familiar with the story. Perhaps the soundtracks should be released without narration, and a detailed synopsis of the story provided instead. I realise that this would not be much help to the partially sighted or blind, but I do wonder if the tapes, as issued, were enough to re-live the adventure. However I look forward to any future releases.







BITS AND BOBS

The *Doctor Who* Chess Set from MBI has the honour(?) of being the most expensive single item of *Doctor Who* merchandise, with an eventual cost of £625.10! For your money you eventually get a full chess set (thirty-two pieces) as well as six further white kings (the remaining Doctors). There is also a rather nice wooden board, which acts as a storage case, and a detailed booklet giving information on all the characters featured in the set.

Another luxury item is a set of seven pottery tankards being produced by the Lustleigh Pottery to celebrate thirty years of *Doctor Who*. Each numbered tankard depicts one of the Doctors, and only seven hundred and fifty of each are being made. They are available on subscription, but may also be purchased individually at £59.95 each.

Down at the cheaper end of the market, there is once again a *Doctor Who* Calendar. Published by Vision Publications, it celebrates the ideas which make *Doctor Who* unique, and retails for £9.99.

Dapol stepped back to the Sixties and released reproductions of some original Louis Marx Dalek toys. Using original moulds, they recreated the 'tricky action' Dalek in four colours – silver, red, black and gold – each of which retails for £19.99. The packaging features the same artwork as the sixties original, and each Dalek is numbered and limited to 2500 in each colour.

Dapol have also issued a four inch film Dalek (with claw) which unfortunately is just a standard non-film red Dalek with the new attachment, A final sideline from Dapol was the release of a *Doctor Who* yo-yo.

SEVANS models, who produced a range of *Doctor Who* kits a couple of years back, released limited edition kits of Davros and the CyberController towards the end of 1991. Their position in the *Doctor Who* kit market was challenged this year by Amarang/Comet Miniatures who have produced an £18.95 injection moulded Dalek construction kit which is a lot simpler to put together than the larger SEVANS kits.

T-Shirts are a perennial favourite, and LPI released two rather colourful *Doctor Who* designs, but far more original were a range from GUDI, who have so far produced five 'personality' T-Shirts for Sylvester McCoy, Colin Baker, Sophie Aldred, Patrick Troughton and Nicholas Courtney. The T-Shirt designs feature the actors' likeness, together with a printed autograph.

Finally, Alternative Software have released a new *Doctor Who* computer game. Titled *Dalek Attack*, it features those creatures and much more besides. It looks to be an improvement on the previous *Doctor Who* related computer games, which left me frustrated because I couldn't complete them, or, in the case of *The Mines of Power*, because I had no idea what I was supposed to do!

COMING SOON

On video we can expect a bumper year of *Doctor Who* releases as BBC Video make as much of the anniversary as they can. Complete stories being mooted are an extended *Silver Nemesis* (together with a 'making of' documentary from America), *Terminus, Enlightenment, Image of the Fendahl* and *Vengeance on Varos*. Following the success of *Shada*, there are some more incomplete stories on the cards. Those being suggested are *The Invasion* (Episodes one and four narrated by Nicholas Courtney) and *The Reign of Terror* (parts four and five narrated by Carole Ann Ford). When there are so many good, complete adventures that could be released, surely it makes more sense to leave the incomplete stuff until last – allowing time for a proper global search to be made to see if anything else still exists, Maybe BBC Video would also consider operating a tape-swap scheme, whereby if one of these incomplete stories is later re-released on video with all episodes present, an incomplete tape could be swapped, free of charge, for a complete one. It seems fair to me!

As well as the story tapes, there are also numerous specials on their way, including *The Davison Years, The Colin Baker Years, The McCoy Years*, a *Documentary Special* (featuring both *The Lively Arts* documentary of 1977 and *Resistance Is Useless* from 1992) and an as yet undefined anniversary special.

Reeltime Pictures are gearing up for another video drama production called *Downtime*, which will feature Nicholas Courtney as the Brigadier and the return of the Great Intelligence. Also due for release early next year is the long-awaited *Return to Devil's End*, a video celebration of *The Dæmons*. The BBC Film Club have another video adventure, *In Memory Alone* currently in production.

On the books front, Virgin have scheduled a special release for November, subtitled *The Illustrated History of Doctor Who*. This is being edited and written by myself, and celebrates both thirty years of *Doctor Who* and twenty years of Target *Doctor Who* novelisations. *Drabble Who?*, the hardback charity collection of *Doctor Who*-related one-hundred-word stories has now been put back to a 1993 release as the publishers, Beccon, feel that publication during the Anniversary year makes more sense than rushing it out before.

Agreement has finally been gained for *The Power of the Daleks* and *The Evil of the Daleks* to be novelised by John Peel and released by Virgin around the middle of 1993. Of the transmitted stories, this just leaves Douglas Adams' *The Pirate Planet* and *City of Death* and the two Eric Saward Dalek adventures to be novelised. Virgin are also continuing their two-a-month novelisation re-print programme throughout 1993.

Plans for Virgin's *New Adventures* are well advanced with titles underway from Gareth Roberts, Neil Penswick, series editor Peter Darvill-Evans, Andrew Lane and Jim Mortimer, David McIntee, Chris Bulis, Nigel Robinson, David Banks, Jim Mortimer (on his own), Daniel Blythe, Kate Orman, Steve Lyons, and (once again) Paul Cornell.

Virgin are also releasing their first *Doctor Who* graphic novel. This will

THE NEW
Doctor WHO
ADVENTURES
THE PIT
NEIL PENSWICK

feature re-printed strips from **Doctor Who Magazine** and is entitled *The Mark of Mandragora.*

Finally work is underway on the next in *The Handbook* series for publication towards the end of 1993, the subject this time being the Sixth Doctor.

There are at least two more script books scheduled from Titan Books – *Ghost Light* and *The Power of the Daleks* – and two more Troughton soundtracks from the BBC Audio Collection – *The Power of the Daleks* and *Fury from the Deep.*

There are several CD releases planned by Silva Screen, including Mark Ayres' music from *Ghost Light,* and a possible one with Geoffrey Burgon recreating his scores for *Terror of the Zygons* and *The Seeds of Doom.* For America only there is a compilation of Mark Ayres' music from *The Curse of Fenric, The Greatest Show in the Galaxy* and *Ghost Light.* Mark Ayres' (again!) scores for the Reeltime Pictures productions of *Wartime* and *Downtime,* and hopefully we'll see a collection of Paddy Kingsland's *Doctor Who* music. *All* these releases are subject to the appropriate clearance being gained.

Finally, Amarang/Comet Miniatures have announced forthcoming kits of a film Dalek and a Special Weapons Dalek (from *Remembrance of the Daleks*). They also plan to release nine inch vinyl model kits of the first four Doctors. ◆

The forthcoming nine-inch vinyl figure of the Second Doctor from Amarang.

ADDRESSES

Vision Publications (*Doctor Who* 30th Anniversary Calendar), PO Box 319A, Tolworth, Surbiton, Surrey, KT5 9YE. Tel (081) 399 1921
MBI (*Doctor Who* Chess Set), Danbury Mint, Cox Lane, Chessington, Surrey, KT9 1SE. Tel (081) 391 2291
BBC Film Club (Videos), 3 Douglas Crescent, Bitterne, Southampton, SO2 5JP
Reeltime Pictures (*Myth Makers* Interview Tapes), c/o John Fitton, 1 Orchard Way, Hensall, Nr Goole, North Humberside, DN14 0RT. Tel (0977) 661048
Virgin Books (*New Adventures,* novelisations, factual books), 338 Ladbroke Grove, London, W10 5AH. Tel (081) 968 7554
Marvel Comics (Doctor Who Magazine, Classic Comics, Doctor Who Yearbook) Back Issues from: PO Box 500, Leicester, LE99 0AA
BBC Video (Videos)/ **BBC Audio Collection** (*Doctor Who* soundtracks), Woodlands, 80 Wood Lane, London, W12 0TT. Tel (081) 743 5588
Dapol (Models), Overmill, Winsford, Cheshire, CW7 1HW. Tel (0606) 592122
Silva Screen Records (CDs), Silva House, 261 Royal College Street, London, NW1 9LU. Tel (071) 284 0525
The Lustleigh Pottery (Anniversary Tankards), Aidee International Ltd, Free Post, Bovey Tracey, Devon, TQ13 9SE. Tel (0626) 833 081
Alternative Software (Computer Game), 5/7 Bailey Gate Ind. Est., Pontefract, W Yorks, WF8 2LN
Comet Miniatures/Amarang (Dalek Kits), 46/48 Lavender Hill, Battersea, London, SW11 5RH. Tel (071) 228 3702

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BEATTIES AND SELECTED MENZIES STORES NOW STOCK THE DAPOL RANGE

ACTING THE PARTS

Photo © BBC Video

▷John Ringham◁

For a man who considers himself to be a 'jobbing' character actor and by no means a star, John Ringham has notched up a formidable list of credits during his forty years as an actor. Ringham has appeared in over two hundred stage plays and three hundred television programmes, though he is perhaps best recognised for his regular appearances in the BBC comedy *Just Good Friends*, or fondly remembered for the chocolate orange commercial which spoofed *Raiders of the Lost Ark* some years ago.

Among his many television credits are three appearances in *Doctor Who* beginning with 1964's *The Aztecs*, now released on BBC Home Video. Ringham portrayed the memorable Aztec priest Tlotoxl.

"John Crockett, the director, said to me 'You've got to be the most hated man on television whilst this story is running!' I don't think I was but that was the intention. I recall the story being exceptionally strong – you couldn't imagine anyone making a children's programme with that sort of storyline nowadays and *Doctor Who* was far from adult viewing in 1964. I don't recall the regular cast being that close, Billy Hartnell seemed to be someone who was always on his own. A lonely man and rather a bitter man, for some reason, though I've no idea why. He never seemed to be a happy man. Bill Russell and Jacqueline Hill were great pros, probably glad of the regular work but I've always had a soft spot for Bill Russell. He's a really nice man, gifted with those heroic looks and he always got the romantic juvenile parts, whereas I've always played the young character man, the middle-aged character man and now the old heavy! Mind you I've had an interesting and varied career because of that."

Ringham returned to *Who* in 1966 for William Hartnell's penultimate story *The Smugglers*.

"Julia Smith had been the PA on some Shakespeare I did in 1960 and I then did a small scene for her when she was taking her director's course at the BBC. She later cast me in many shows she did, including *Doctor Who* and *The Railway Children*. In *The Smugglers* I played a Customs man, Blake. I didn't see much of Billy Hartnell during the recording though, none of us knew how ill he was and he always looked rather ill anyway; he had a very drawn face.

"We had a lot of scenes with horses but I'm not very happy around animals. There was a scene where my character had to be seen galloping and Derek Ware (the stuntman) offered to double for me. So we went into a field about four hundred yards long and one hundred yards wide, with the camera at one end and Derek at the opposite end ready to gallop. Julia asked him whether he like to do a rehearsal first but Derek said no because there were no problems. So we went for a take, Derek got on the horse, Julia called action and off they went. Well, he galloped along for three hundred yards and then suddenly the horse and Derek disappeared completely from view! Momentarily the horse reappeared and ran off, then Derek appeared in my costume and wig, covered from head to foot in cow dung! He'd fallen straight into the middle of this mound of it. We rushed over to see if he was all right and he just put up his hands and said 'Now, *that's* the story of my life!'

"We also filmed some scenes in an old farmyard with concrete floors with this horse and I'd been on him a couple of times. It was okay but not very pleasant. I had a scene where I had to walk across this concrete floor briskly, mount the horse and gallop off for help. I was wearing a very large hat with feathers as part of the costume, so as I approached the horse I scared him. It started bucking all over the place and nearly knocked over the camera. It scattered all the people standing around, then somebody managed to grab him and get him under control but if I'd have mounted him and been thrown, hitting that floor could have been very nasty indeed! I think *The Smugglers* was my favourite story to do, perhaps because we were on location in Cornwall and staying in hotels."

It was some time before Ringham reappeared in *Doctor Who*, this time as Ashe for 1971's *Colony in Space*.

"I think the show was going through the doldrums a bit at this time in my opinion, not enough care was being taken over the scripts. We'd done about two days of rehearsals and I was sitting with one of the other actors, when I turned to him and said

'Hang on, you were tied up and about to be killed in the last episode, how did you get out of it?' It wasn't explained at all in the script, so we called in the director and spent the entire morning re-writing the thing. We found a reason for it but that ended up changing the scene before and changing that meant changing the scene before that and so on. I'm afraid that rather undermined the cast's confidence in the story and so we spent a lot of time giggling our way through the whole thing and giving Michael Briant (the director) a very hard time, simply because of the absurdity of the script. It was a very bleak story, rather oppressive, shot mainly indoors and in caves. Jon Pertwee was marvellous to work with however, a very talented man, I liked him a lot."

Ringham's interests in *Doctor Who* haven't ended there though. "I met Tom Baker once at the BBC's Acton rehearsal rooms over lunch and it was at the time when my son was getting interested in the show. He really worshipped Tom and so I had to ask for an autograph. Tom simply said 'No problem' and pulled out a stack of pre-signed publicity photos. That struck me as intelligent thinking and facing reality. He realised he was a household name and because of that must be seen to be flamboyant and a little eccentric and always have his autographed photos at the ready! *Doctor Who* is really a part I wouldn't mind playing, though no one will ever ask me. That would be right up my street! Actually, I'm doing a new series for the BBC soon to teach young children to read and encourage them to discover books. It's a schools programme and the character I'm playing is very *Doctor Who*, a real eccentric and I shall be giving it the sort of eccentricity I would use to play the Doctor. I've had a lot of input into the design of the whole thing and the character – there will be an air of magic to him."

Photo © Barry Newbery.

Ian Cullen

Ian Cullen had recently completed his first major rôle in a television serial, as Davie Balfour in *Kidnapped*, when he was offered the part of the warrior Ixta in *Doctor Who*'s *The Aztecs*.

"I remember it well, I had been sure that my TV career was over after such a large part in *Kidnapped*. Then the call came for *The Aztecs*, I was overjoyed and it was enormous fun. I enjoyed the whole experience and recall being fascinated by the camera and design tricks that enabled me to fall from the top of the pyramid without ever leaving the ground! Another memory I have is of a less than successful wig, which kept sliding sideways. I also met two actors with whom I have remained friends with ever since John Ringham (Tlotoxl) and Walter Randall (Tonila)."

Cullen went on to spend several years as D.C. Skinner in the BBC's long running *Z-Cars* serial and continues to write, teach acting and also continues to act and he was recently seen in an episode of *Spender*.

Lindsey Turner

Lindsey Turner was born into a theatrical family and so began acting at a very early age. By the time she was twelve she had won an amateur award for best actress (Manchester Evening News Acorn Award) for her rôle as Helen Keller in *The Miracle Worker*. Television rôles followed and small parts in such productions as *Coronation Street, Brideshead Revisited, Worzel Gummidge* and *Tenko*.

By the time she was eighteen she had won a place at the Guildhall School of Music and Drama it was here that she kept in touch with director Matthew Robinson, who had helped cast her in some of the above shows. During her last year at school Robinson asked her if she would take part in a forthcoming *Doctor Who* and Turner took time out of college to do the part.

"*Resurrection* took three weeks to complete, two weeks of rehearsals and one for recording. It was all very exciting for a young drama student. I had met famous people before but not so many and not all at the same time. They were all very kind to me and were able to pass on some good advice.

"The most memorable part of the recording was fighting the Daleks. As a child watching *Doctor Who*, I would cower behind a cushion, terrified of the Daleks. It felt very strange being face to face with them. However, I was allowed to sit in one during recording and discover how it worked, but during the fight scenes I must admit that the fear was genuine! The sets were so realistic, the explosions and special effects were all triggered during the filming and one Dalek was blown up right in front of us! Green gooey stuff oozed from its head, it was revolting!

"The make up was excellent. I was killed off in the final episode but I was relieved to die with some dignity, compared with some of the other actors who suffered having their faces burned and melted away. It was a lot of fun making *Doctor Who*, with our space suits, helmets and laser guns and its not every day that one gets a chance to kill a Dalek!"

After finishing college Turner set up her own cabaret act successfully touring the south of England and overseas; further television rôles followed but Lindsey finds her most fulfilling rôle to be that of a mother to her two-year-old daughter.

"When I tell my new friends of my television work and especially my *Doctor Who* appearance I am sure they think I am making it all up. It will be interesting to see how my daughter feels when she is able to watch her mummy in those Dalek episodes!"

Graeme Wood

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.
DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;
DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.
DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.
DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost Light)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.
DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.
DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.
DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.
DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.
DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan
DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*
DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.
DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.
DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*
DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3*.
DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light*. Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*
DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.
DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief. 2* by Abnett and Danks and plus *The Daleks 8*.
DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*
DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10*.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12*.
DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .
DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter*: Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14*.
DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*
DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17*.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company*. Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

BRIEF ENCOUNTER

TAUTOLOGY

12th May
Got my new posting today. Some small moon close to the usual space-lanes. They promised me the station gets some quite unusual extra-terrestrial diseases, but somehow the word "boredom" keeps crossing my mind.

Having trouble packing. As I shall be travelling by shuttle, there are some very stringent weight restrictions. Of course, that fool of a Supervisor, Moore, joked about trimming down my waistline. Don't think he'll patronize me again in a hurry – wonder how long it took to scrape the egg concentrate off his aircar?

Toby doesn't help either. All he wants to do is sleep in my luggage. Dogs! I ask you.

13th May
Had a visit from Gloria this afternoon. It seems my chatterbox niece is going to marry her layabout stockbroker after all. The wedding is scheduled for the day after my shuttle leaves. *What* a shame!

Gloria did have some interesting news, though. She told me that her fiancé, Frank, had inherited a rust-bucket of a computer from his dead mother, and since he is in no way mechanically-minded, and neither is she, though they would both like to be, but you know there really is no need what with robotic maintenance nowadays, but to make a long story short, it's just sitting in a corner of the unit gathering dust and would I like it?

I was delighted. Electronics is my second love – there's nothing I like more than a good tinker *(Note to myself: edit that out)*. While my niece was taking a breath, I suggested that I could pick it up myself at their earliest convenience. Gloria said wonderful, and I could pick it up at say, thirteen hundred hours tomorrow, or earlier if that was inconvenient, or perhaps later if earlier was a problem, because she knew the state of the traffic today, what with the expanding population . . .

Lay down after she left. Headache, of course.

14th May
Got to Gloria's unit at about eleven hundred hours this morning *(Note to myself: delete that tautology)*, to find my niece absent. Her betrothed was home though, and the door opened to reveal "Frankie-darling" in a tattered blue dressing gown, his face bleary from sleep and his hair looking like something even Toby wouldn't touch with a ten metre cattle-prod *(Note to myself: find out what a cattle-prod is)*. He showed me where the thing was being kept – in a blue crate in the farthest corner of the darkest attic I had ever seen.

It was a job getting the crate down to my aircar, since Frank sullenly refused to do anything except complain about the hassle the machine had caused him. Seems it had been passed down his family tree for generations, and at last someone sensible *(ie: him)* was giving the thing to someone who had a use for it *(ie: me)*. I enquired as to the original owner, and he told me his great-great-etc grandmother had acquired it way back in the Twentieth Century. So it's *that* old!

Finally managed to load the crate in my aircar and left before my niece got home, so at least that was something.

18th May
Bad news. Moore called by vidphone on the 15th to inform me *(in a more respectful tone, I noted)* that I can't take my new toy with me because of the aforementioned shuttle weight restrictions. I can't even take Toby!

Checked up on 20th century mechanics and found that the computer couldn't possibly have been constructed at that time – they didn't have the technology. Looked over the machine myself and found its innards beyond even my technical know-how. Most confusing.

My flight is tomorrow and I've got to consign my newest acquisition to the scrap heap, not to mention finding a home for Toby. *Sigh*.

25th May
I dictate from my new, dogless office.

Finally said goodbye to Toby on the morning of the 19th. I was expecting a sorrowful howling, or at least a farewell bark, but the ungrateful wretch capered around his new home like he'd lived there forever. Dogs! I ask you.

Watched as the computer was destroyed, compacted down into a tiny little *(Note to myself: these tautologies are getting quite out of hand)* square of metal. Kept its motherboard as a momento, along with Toby's dog tag.

Was miserable throughout the shuttle flight. I'm resigned to misery for the next three years.

27th May
All is well!

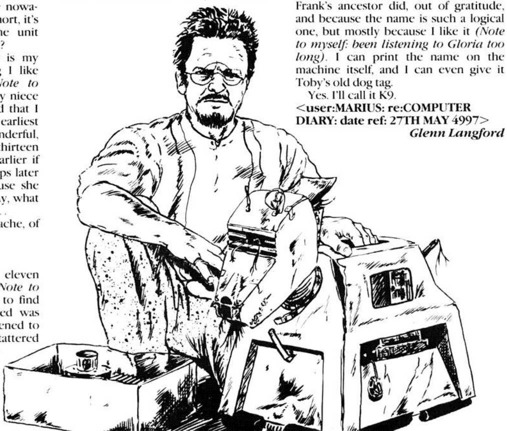
On my inspection tour of the medical centre I was delighted to be introduced to an electronics specialist, one with a full workshop at that. We hit it off very well, and the man is even now hard at work on his new project – a copy of the computer derived from the motherboard I kept and the sketches I drew from memory. Can't wait till he's finished!

Think I'll name the computer as Frank's ancestor did, out of gratitude, and because the name is such a logical one, but mostly because I like it *(Note to myself: been listening to Gloria too long)*. I can print the name on the machine itself, and I can even give it Toby's old dog tag.

Yes. I'll call it K9.

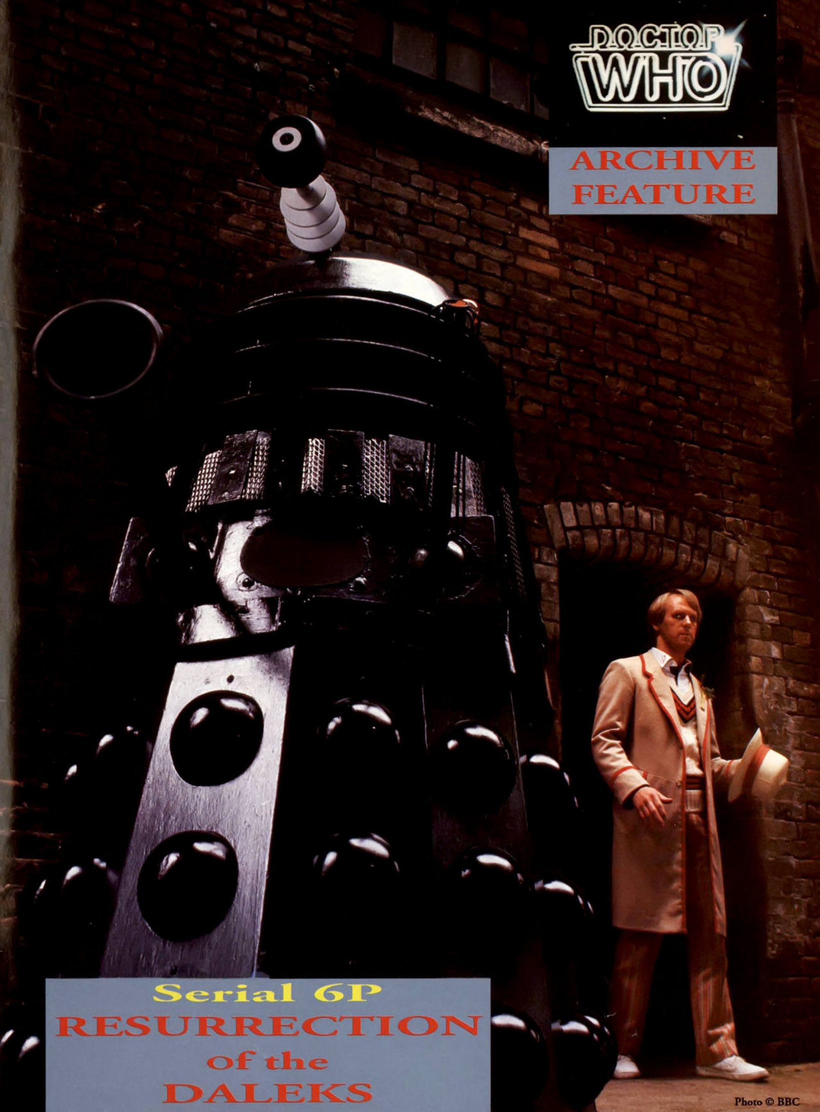
<user:MARIUS: re:COMPUTER DIARY: date ref: 27TH MAY 4997>

Glenn Langford



DOCTOR WHO

ARCHIVE FEATURE



Serial 6P

RESURRECTION of the DALEKS

Photo © BBC

PART ONE (drn: 46′24″ – Part One: 21′22″, Part Two: 26′57″ approx)

A group of fugitives in futuristic clothes burst out of a deserted South London dockside warehouse, 1984. Most are gunned down by two sinister contemporary policemen, led by an inspector who dematerialises, with the corpses, reappearing on a spacecraft. The two survivors, Galloway and Quartermaster Stien, cautiously return to the warehouse which contains a time corridor. Here, Stien hears Galloway being killed.

The TARDIS is trapped in the time corridor, but the Doctor breaks free and lands his ship on a wharf near the warehouses. They find the terrified Stien, and on investigating the warehouse encounter an army bomb disposal squad led by Colonel Archer. Turlough has wandered about inside the bulding searching for the time corridor, and vanished inside it.

On a futuristic prison space station, containing a single prisoner, new recruit Lieutenant Mercer is shown around by the sardonic medical officer, Styles. The station soon comes under attack from battle cruisers, and after one strike is rendered defenceless. The attackers dock and Daleks try to take the prison. With the captain dead, Mercer and Styles lead the crew into action, but human mercenary troopers, working for the Daleks, release an airborne virus that wipes out many of Mercer's crew.

With Daleks sweeping through the station, crewwoman Osborne attempts to destroy the prisoner: Davros, kept in a cryogenic cell. The Dalek troops arrive and prevent her fulfilling her mission.

A Dalek appears in the warehouse via the time corridor † and is narrowly overcome by the Doctor and Archer's men who push it out of an upper doorway. The debris is collected and brought inside, but this allows the Dalek mutant inside to get loose and start attacking the Colonel's men until it is found and destroyed. Tegan has been injured and rests in a room where strange cannisters have been found. Archer decides to call for reinforcements, but in the street encounters the two murderous policemen.

Davros is revived by Commander Lytton, the leader of the mercenaries working for the Daleks, and who had been the fake inspector. Lytton explains that the Daleks' creator has been rescued after ninety years of imprisonment to find a cure to a Movellan virus that has dispersed the Dalek fleet. Davros is wary of his creations, and starts to use a hypodermic laser to condition people to his will, starting with an engineer called Kiston. Davros refuses to leave the station, and asks for a laboratory to work in.

Turlough finds himself on the Dalek spaceship, and evades capture to get on board the prison station. Here he encounters Mercer, Styles and two other survivors who have managed to get Dalek Trooper uniforms. They are planning to activate the station's self-destruct mechanism and destroy Davros.

The Doctor aims to reach the Dalek ship and returns to the TARDIS with Stien. In the warehouse, Daleks wipe out Archer's bomb squad – who then return apparently unharmed and inhuman to confront Tegan and a women scientist on Archer's team, Laird. The TARDIS reaches the Dalek ship, where Stien aims a gun at the Doctor: "I serve the Daleks. I'm a Dalek agent."

PART TWO (drn: 46′52″ – Part Three: 23′31″, Part Four: 25′43″)

The Daleks swarm in and surround the Doctor † who is taken away for duplication in a special chamber by Stien. The Daleks announce that they will create genetic doubles of the Doctor, Tegan and Turlough to send to Gallifrey where they will assassinate the High Council of the Time Lords. The Doctor learns that Stien is also a Dalek duplicate, memory of his original persona blocked off.

At work in Styles' lab, Davros' army of conditioned mercenaries and Daleks grows so that he can challenge the Supreme Dalek. Davros requests a cannister of the virus, which is beamed up from the warehouse. In London, Tegan makes an abortive escape attempt, only to be recaptured by the policemen and handed back to Archer's team of duplicates. 'Archer' orders that she be transported up to the Dalek ship via the corridor, and then has Laird shot when she tries to escape.

Mercer's group manage to enter the self-destruct chamber, where Styles is left to trigger the bomb whilst Mercer and Turlough investigate the time corridor as a means of escape. Lytton's mercenaries surround the self-destruct chamber then break in and kill Styles, just as she was about to destroy the station. Mercer and Turlough see this and set off to find Davros.

The Doctor is connected to a table where his brain waves will be read for his double. Stien supervises the operation, which starts to destroy the Doctor's mind†. Suddenly Stien's memory breaks through and he stops the process, helping the Doctor to escape the duplication chamber. They encounter Turlough and Mercer, who have already met up with Tegan. Assessing the situation, the Doctor sets off to execute Davros with Mercer and Stien, leaving Tegan and Turlough in the TARDIS, which takes off on remote control.

Since Stien and Mercer are dressed as troopers, Davros accepts the Doctor into the laboratory, thinking he is a prisoner. Before the Doctor can carry out his execution, Lytton's forces attack the lab, killing Mercer. Stien becomes mentally unstable as the Dalek conditioning fights back, and Davros seals his lab with the Doctor outside.

Davros plans to release the virus and kill the Daleks on board the spacecraft, but the disease attacks him as well and his wheelchair goes out of control. Stien meanwhile makes for the self-destruct chamber.

The Supreme Dalek orders that forces loyal to Davros must be destroyed, as must Lytton who has outlived his usefulness. The TARDIS arrives in the warehouse, where a huge battle soon rages between the two Dalek factions and their mercenaries. The Doctor appears via the time corridor and uses Dalek bombs and a cannister of Movellan virus to wipe out the Daleks. Lytton escapes the warehouse as his mercenaries die and departs, with his two policemen, in his inspector guise.

The Dalek Supreme appears on the TARDIS scanner, saying that more duplicates have already been placed on Earth, though the Doctor knows that these will not be stable. At that moment, Stien sacrifices himself to destroy both the prison station and Dalek spaceship. As the Doctor prepares to leave, Tegan announces that she is horrified by the deaths they have seen and is staying on Earth. The Doctor and Turlough leave in the TARDIS.

N.B. † indicates end of Parts One, Two and Three of syndicated twenty-five minute versions.

To close the Twentieth Season of *Doctor Who* and a set of stories which would show various elements of the Doctor's many voyages in time and space to date, producer John Nathan-Turner and his team decided towards the end of 1981 that a fitting climax would be the first confrontation between the Doctor in his fifth incarnation, and his arch enemies: the Daleks.

Originally, the chance of writing a Dalek story had been offered to their creator Terry Nation, who had last written for the series in 1979. Nation lived in America where he was working on a variety of film and television projects in Hollywood, but was contacted regarding the serial. With much other work on the go, Nation turned down the offer, but asked to have script approval of any further Dalek stories used on *Doctor Who*. He was now very wary of his creations being misused, feeling that they had been sent up in the eventual transmitted version of his own 1979 script *Destiny of the Daleks*.

It fell to script editor Eric Saward to craft the four-part serial that would bring the season to a climax under the title *Warhead* (also referred to as *The Return*), with work starting in late 1981. Saward watched many of the previous Dalek serials, and disliked all of them with the exception of *Genesis of the Daleks*. This story had allowed some better dialogue and scripting because of the creation of Davros, since he felt Daleks boring to write for. Like Nation, Saward disliked *Destiny of the Daleks* because of its sillyness, and felt that any new Dalek story should have more plot and impact. However the writer did take elements from this previous Dalek tale, and aimed to resolve the logical impasse of the Daleks and their robotic Movellan opponents which existed at its conclusion. Davros would also begin the story still in cryogenic suspension, having been taken back to Earth to stand trial by Tyssan. It is therefore indicated that events on the prison space station and Dalek ship in Saward's script are set ninety years after *Destiny of the Daleks*.

LYTTON

Drawing upon his fascination with mercenaries, Saward developed the character of Lytton who would become a key character in *Warhead*. Another bad guy, Lytton would work for the Daleks but put himself first, and be another random element and real person that good dialogue could be written for. Lytton and his two policemen/killers would also be allowed to escape at the serial's conclusion, with Saward again emphasising the vulnerable nature of the Fifth Doctor, and the fact that he did not win outright.

The character of Stien meanwhile was meant to be vaguely comical to counteract the harsh nature of the story, and also to conceal his identity as a Dalek agent. Other factors that shaped the story were a desire to set it partly against a realistic Earth backdrop, and the atmosphere of the old Victorian warehouses to be found in the Wapping area of London seemed ideal. Saward started to prepare a storyline for submission to Terry Nation, the completed document being despatched to America during early 1982.

Months passed with no word from either Terry Nation or his London agent. Although union disputes had disrupted *Doctor Who* badly, it was still hoped that *Warhead* could reach production in time to conclude the run if it was made in January/February 1983 for transmission at the end of March. With a director already assigned in the form of series regular Peter Grimwade, John Nathan-Turner took the decision to go ahead with *Warhead* without waiting for Nation, and Saward set about drafting the completed scripts in late 1982.

The episodes were written hurriedly. They thus ended up, as Saward realised, over plotted and too fast moving, with too many strands of storyline. Nathan-Turner finally approached Nation direct, to learn that the Dalek's creator had read the *Warhead* suggestions but was not happy with them. With the director already assigned and pre-production underway, only a few of Nation's suggestions and comments were taken on board, and the essential basics of Saward's storyline remained in the scripts.

In the eventuality, *Warhead* was dropped from the Season Twenty schedule due to studio remounts on *Terminus* and the postponement for over two months of all the studio recording on *Enlightenment* – which eventually occupied studios intended as *Warhead*'s original dates (Monday 17th and Tuesday 18th January 1983 and Sunday 30th January to Tuesday 1st February 1983). Pre-production had begun with the late Peter Grimwade at the helm, but at one particular meeting with Eric Saward and the designers it became clear that the serial would have to be abandoned. Grimwade invited the team for a lunch at Television Centre and planned to arrange for an evening meal with Nathan-Turner to discuss the situation. Both Saward and Grimwade were disappointed at the premature end of the season. According to Saward in later interviews, the fact that Grimwade did not invite Nathan-Turner to lunch with the rest of the team was the reason for a rift between the two men, and for Grimwade's later script *Planet of Fire* being his last work for the series. However, the fact that Grimwade submitted a further unused storyline entitled *League of the Tancreds* in August 1984 would seem to disprove this falling out with the *Doctor Who* team.

During the spring of 1983 though, it was clear that *Warhead* could be made for the subsequent season of the programme with very few changes, and was accordingly given the fourth slot in both production and transmission order. The title was altered first to *The Resurrection* as the script changed slightly and underwent minor rewrites, and then became *Resurrection of the Daleks* which was considered to be more of a pull for the general audience. The main changes that Eric Saward had to make to his original version were to tighten up many of his scenes, and to write out the character of Australian air hostess Tegan Jovanka. Continuity was maintained here in Tegan's final scene with a reference to her Aunt Vanessa from *Logopolis,* her debut story.

This new element of the storyline came about due to Janet Fielding's desire to move on from *Doctor Who. Resurrection of the Daleks* was an ideal serial to depart with since a Dalek story always attracted audience attention.

The actress was also aware that Peter Davison was due to leave the rôle of the Doctor towards the end of Season Twenty One and did not want her departure to be overshadowed by this more major change of actor.

Photo © BBC

NEW DIRECTOR

Replacing Peter Grimwade, John Nathan-Turner turned to Matthew Robinson, a dynamic director who was new to *Doctor Who.* Born in London in 1944, Robinson had entered the television industry in 1966, since when he had directed shows such as *Coronation Street, Crown Court, Angels, Armchair Thriller, Wilde Alliance, Softly, Softly: Task Force* and the ATV drama *Tropic.* The rest of the production team were also assembled. Make-up was handled by Eileen Mair, working on the series for the first time as make-up designer. Also new to *Doctor Who* was costume and set designers Janet Tharby and John Anderson, both of whom would make return visits to the programme. Tharby's design work included some notable body armour for Lytton's Dalek troopers, principally helmets that included a Dalek 'eye-stalk' arrangement in the forehead which doubled as a communications device.

Robinson was able to continue the impressive run of guest artistes appearing the season, hiring both the late Maurice Colbourne and Rodney Bewes to play Lytton and Stien in the location sequences. Colbourne was known for a variety of 'hard man' rôles at the time, notably as John Kline in the tough and stylish BBC thriller *Gangsters* in the Seventies. Bewes was an actor/writer who had found fame as Bob in *The Likely Lads* in the Sixties, and then as writer, producer and star of *Dear Mother . . . Love Albert.* Also in the cast was Chlöe Ashcroft as the scientist Professor Laird, with the actress best known as one of the presenters of *Play School.* The other main artistes required on location were Del Henney, Philip McGough and William Sleigh.

Location shooting on 16mm film for the serial took place in the Bermondsey area of London at Shad Thames, Butler's Wharf, Curlew Street and Lafone Street over Sunday 11th and Monday 12th September. Originally, Matthew Robinson had hoped to film on Wapping High Street – as indicated in Saward's scripts – but the roads had been too narrow, too busy with traffic, and ultimately just not right visually. Across the Thames in the shadow of Tower Bridge, Curlew Street was a more suitable venue often used by film crews, particularly in crime series such as *The Chinese Detective.*

There had been considerable rain over London that weekend and the weather was very cold and miserable. The Sunday was devoted to the massacre sequences, the arrival of the 'bomb disposal squad' at the warehouse in a blue van watched by Stien for Part One, plus Lytton's departure with his two fake policemen in Part Two. The extras playing the escapees were dressed in a variety of stock science-fiction uniforms from shows such as *Blake's 7.* After the massacre, the corpses and Lytton both vanished by fading to a film image of the empty street, over which was later placed a red video effect glow.

All the scenes involving Peter Davison, Janet Fielding and Mark Strickson were shot on the Monday, and a press call of the regulars with two Daleks was also organised – although the only Dalek actually used for the location filming was the dummy one that would explode after being pushed from an upper warehouse doorway in Part One. Constructed by Peter Wragg's visual effects team, this was made from expanded foam and roughly painted, and given a plaster dome to weigh the prop down in the fall. For the explosion the casing was rigged using a piece of wire that would activate the detonator inside the Dalek when the dummy hit the roadway.

Two film cameras were used by Ian Punter's team. BBC Props supplied the vandalised telephone box in Lafone Street at which Colonel Archer tried to make a vital call in Part One. The TARDIS was set up on Butler's Wharf, near to where Tegan's abortive escape in Part Two, and the shooting of a man using a metal detector by one of Lytton's policemen was filmed. All three of the regular cast members retained the costumes they had worn in the preceeding serial *Frontios,* since the Dalek story followed directly on from this.

The modelwork for the serial was shot on film by Peter Wragg's team, but post-edited on videotape. This material mainly comprised of sequences of the Dalek spaceship, and the Earth prison station where Davros was being held. During the attack scenes in Part One, two blue video effects beams were added from the Dalek ship to the station. There was also a close-up section of a docking arm constructed, complete with small gas jets for the boarding of the prison and the small escapes in air pressure. Both the space prison and the Dalek ship were finally destroyed in a pyrotechnics sequence for Part Two.

Lytton (Maurice Colburn) was created by Eric Saward as a possibly continuing character. Photo © BBC

ENSEMBLE

Rehearsals at North Acton for the studio sessions then began, with the rest of the guest cast joining the team. The other notable guest star for the serial was Rula Lenska, cast as the sardonic medical officer, Styles. Rula had entered the acting industry in 1970 with appearances in *Private Schultz, Take a Letter Miss Jones* and most notably *Rock Follies.* Rising actress Sneh Gupta was cast as Osborn, having appeared on *Angels* and *The Kelly Monteith Show,* and formed one of the multi-national space station crew that Saward had intended in his script. Playing Kiston was a largely unknown actor, Les Grantham, who had been coached in acting by Louise Jameson whilst he served a prison sentence. Grantham was to later find considerable fame as Den Watts in *EastEnders* before going on to *The Paradise Club.*

Michael Wisher, who had originally played Davros in *Genesis of the Daleks* eight years earlier, had agreed to do so again, when *Warhead* was being prepared. However, after that was cancelled and *Resurrection* went into production nine months later, he was not available to resume this rôle due to stage tour appearances in *The Dame of Sark.* It had also been hoped to engage Roy Skelton to recreate the Dalek voices he had performed so many times, but he too was busy on other projects.

To take over as the third actor to play Davros, the vocal skills of Terry Molloy were called upon. Molloy, who played Mike Tucker on *The Archers,* was known to Robinson from TVS' *Radio Phoenix,* and after watching tapes of the previous Davros stories perfected a very similar Davros voice to his predecessors. The existing Davros mask that had last been worn in 1979 by David Gooderson was found to be too big for the actor, so a cast was taken of Molloy's head for a new mask. As with the other actors, Molloy found acting in the full make-up a challenge, trying to see through slits in Davros' dried-up eye sockets.

Four actors were called upon to inhabit the Dalek casings: John Scott Martin, Cy Town, Tony Starr and Toby Byrne. The voice artistes working with them were Royce Mills and Brian Miller, the latter having played Dugdale in *Snakedance,* as well as being the husband of Elisabeth (Sarah Jane Smith) Sladen.

The first studio session took place at the BBC Television Centre over Wednesday 21st to Friday 23rd September 1983 in TC1. This comprised all the material set on board the prison space station and in the TARDIS. Since the story was split fairly firmly into two halves (i.e. those on Earth and those in space) this meant that most of the cast would only work on one studio session or the other. Rula Lenska, Linsey Turner, Terry Molloy and Les Grantham would thus only be required for these three days of recording. Scheduling also meant that Peter Davison and Janet Fielding would only be needed on the Friday.

Wednesday 21st was devoted to the scenes set in Davros' prison cell and the corridor outside it, plus all those on the bridge of the space station primarily for Part One. The bridge was a large but dimly lit set with various monitor screens, and also a larger CSO screen so that Styles and Mercer could watch events elsewhere. This scheduling meant that Sneh Gupta and John Adam Baker were only required in studio for this single day.

There were four principle grey Daleks used in the serial. One of these had appeared in *The Five* ►

The mercenaries employed by the Daleks, incorporated aspects of Dalek design in their attire. Photo © BBC

Doctors, and in general each of the casings was made up of parts of Dalek casings constructed in both the Sixties and the Seventies. Most had minor refurbishment such as new coats of paint, and each had new eye-stalks added. For recording, the orange and red head bulbs that had been seen in the publicity shots taken in Bermondsey were removed and replaced with standard white lights.

Davros' prison cell area saw the character at first sealed off behind a windowed partition lit in a harsh, cold blue light to indicate the freezing atmosphere. This partition rose to reveal the 'new' Davros surrounded in clouds of dry ice vapour. One scene in the prison room required the face of the crewman played by John Adam Baker to distort because of the airborne bacteria, so a recording break was scheduled for make-up to be applied to his face and his disintegrating hands. Davros' wheelchair was heavily rebuilt, and now included a larger, raised control panel. This housed a panel in its upper surface that opened on cue, allowing Davros to remove the internally illuminated device which he used to bring others under his control.

In the extermination scenes, a paintbox effect was used for a streak of blue light shooting from the Dalek's gun. Their victim was then shown dying in colour negative form. The crewmen of the station gunned down in the prison control room during Part One were also seen to die in slow motion.

CORRIDORS

Thursday 22nd saw the recording of a variety of corridor scenes, followed by scenes in the self-destruct chamber for Part Two, airlock scenes and the bulk of the scenes set in Styles' laboratory for the whole serial.

During the initial Dalek attack on Airlock 3 in Part One, two specially constructed Dalek props were used which would be blown apart on cue. With sections of the upper body missing, a dying green creature would be seen sitting amongst the casing's mechanisms, as in *The Five Doctors.* When the Daleks blew their way in, the large bulkhead door that had slid down into position was blown in by charges set in pre-cut positions. The weapons used by the crew of the prison illuminated at the end, as did those of the mercenaries, so no additional ray effects were needed. These firearms merely had sound effects added in post production. For Stien's death at the hands of the Daleks in Part Two, the paintbox and Quantel were combined for his slow-motion death in a blaze of colour. The Daleks' second attack using germ grenades in Part One required a close-up of one of the prison crew with his face horrifically blistered.

Styles' laboratory had two sets of entrance doors: a small hatchway set into a larger doorway, the latter opening to allow the Daleks to glide in since only humans could step through the smaller one. In addition to the secret escape hatch in the opposite wall, there was also a CSO screen that allowed Davros to observe new arrivals in the corridor outside. The self-destruct chamber had a similar viewing device. The self-destruct mechanism itself was mounted in a central control console, under a clear blue hemisphere which slid back, allowing Styles to start priming the detonator. This set, like several others, was built with corridors directly outside it, as seen when Lytton's men blasted their way into the chamber through the wall.

The final day of the first block, now with Peter Davison present, began with the escorting of the Doctor through the airlock and was followed by his confrontation with Davros in the laboratory. The remaining laboratory scenes with the 'end' of Davros and release of the Movellan virus then followed, in which Davros broke small blue phials that emitted white smoke. During the subsequent scenes in which both the Daleks and Davros succumbed to the virus, hidden foam cannisters and tubes were fixed in the casings to squirt outwards as signs of the disease. Smoke was also seen to emerge from Davros' wheelchair as he apparently perished. The final shots of the two Daleks contaminated by the virus used vacuum-formed dummies which had collapsed inwards, and their crude construction was disguised by the layers of foam covering them.

Recording concluded for the first studio with all the scenes set in the TARDIS control room, which was Janet Fielding's only work for the first block. Here the new Supreme Dalek was seen for the first time, CSOed on the scanner screen against a white background. This was actually one of the four standard grey Daleks which had been repainted in black with white hemispheres on the skirt section, vaguely similar to the Dalek Supreme seen in the Sixties. This Dalek would retain the same colour scheme for parts of the second studio block.

The narrative of the serial continued directly from *Frontios* with the TARDIS being trapped in the time corridor, and the cameras in the console room were moved around in a suitably disorientating way. The corridor was represented on the TARDIS console as a computer generated graphic of misaligned, but concentric squares, forming the tunnel that the craft was travelling down. In post-production, the doom-laden tolling of the ship's cloister bell from *Logopolis* was dubbed over the action in Part One, shortly before the Doctor broke free of the corridor. Here the control room and crew's images were reflected off a rippling sheet of Mirrorlon to show the enormous distortion effects hitting the TARDIS.

Part Two had been overwritten greatly, and its rapid finale required a total of sixty-eight studio scenes (not including model shots or location material). This segment over-ran the allotted time, and so various scenes had to be cut. These included Tegan and Turlough in the TARDIS trying to override the Doctor's commands and various scenes on the Dalek bridge with the Supreme Dalek relaying orders to its various factions. Part One also lost scenes with the Doctor and Stien in the TARDIS as it arrived in the time corridor reception area of the Dalek ship.

Also on the final day of the first studio session, a photocall was held of scenes showing Davros and his Daleks, plus Peter Davison and Rula Lenska posing with the Daleks and with various guns.

A fortnight later, the second recording block took place in TC8 from Wednesday 5th to Friday 7th October for scenes set on Earth and in the Dalek ship. The cast rejoining the team now included William Sleigh, Del Henney, Chlöe Ashcroft and Philip McGough, with Jim Findlay making a brief return on the final day. The first day was spent working on scenes at the warehouse set on the stairs, and in the room where the cylinders of Movellan virus were discovered. In Part Two when one of the cylinders vanished in the time corridor, a roll-back and mix effect on the videotape was used. Janet Fielding recalled that she and Chlöe Ashcroft kept on getting fits of the giggles in the scene where the army officers advanced on them, thus necessitating several takes of that scene.

All the recording in the main part of the warehouse where the Dalek time corridor was active took place on Thursday 6th, culminating in the battle sequence. A cat was required for the warehouse scenes in Part One where the Doctor, Stien and Archer's men search for the Dalek mutant, and a movement under some sacking turns out merely to be an errant feline. The cat caused problems with its behaviour, and its use was kept to a minimum. The Dalek mutant itself was a visual effects prop manipulated by Mike Mungarvin, playing the soldier whose neck it attacked.

Archer's team fired guns loaded with blank ammunition at a safe range from any targets. For the later battle scenes, four more polystyrene dummies were used for Daleks in the background, including more with pre-cut sections of casing to be blown off in the conflict. Clever editing made it appear as though more than four working Daleks arrived via the time corridor. During the battle scenes, aerosol paint was sprayed to char and burn props on cue. When the Doctor finally opened a cannister of the Movellan virus in Part Two, white smoke came from the blue casing as with Davros' devices, although here the fumes obscured the actor on some shots meaning a second take was necessary. The foam pumps and tubes fitted inside the Dalek casings were then used again as the creatures perished from the disease, and the battle subsided. Tegan's goodbye was recorded towards the end of this penultimate studio day with little time left in which to complete work. Originally, Tegan was also meant to stumble into the remains of a Dalek and register her disgust, but in the actual take this was omitted.

The last day in studio required an extension, and was devoted to work on the Dalek ship, recording in the duplication chamber and its ante-chamber, the time tunnel reception area, a corridor and finally the Dalek bridge. The duplication chamber on the Dalek ship was lined with clear plastic wall panels that slid back to show the duplicates of the Doctor's companions lying motionless in white smocks. Parts of the controls were also rigged up to explode when shot at by the Doctor in Part Two.

FLASHBACKS

In the brainwave draining sequence in Part Two, a very long flashback sequence of the previous Doctors and his companions was put together from a variety of sources (although one oversight was the omission of Leela from the clips). The extracts that were used showed Turlough (*Terminus* Part One); Tegan (*Logopolis* Part One); Nyssa (*Black Orchid* Part One); Adric (*Warriors' Gate* Part Two); Romana (*Warriors' Gate* Part One and *The Ribos Operation* Part One); K9 (*Warriors' Gate* Part One); Harry (actually his Zygon double from *Terror of the Zygons* Part Two); the Fourth Doctor and Sarah (*Pyramids of Mars* Part One); Jo (*The Mutants* Episode Three); the Brigadier (*The Ambassadors of Death* Episode 1); Liz (*Spearhead from Space* Episode 1); the Third Doctor (*The Mutants* Episode Three); Zoe (*The War Games* Episode One); Victoria and Jamie (*The Enemy of the World* Episode 3); the Second Doctor (*The War Games* Episode One); Ben and Polly (*The Tenth Planet* Episode 3); Dodo (*The War Machines* Episode 2); Sara Kingdom (*The Daleks' Master Plan: Counter Plot*); Katarina (a still taken on the set of *The Daleks' Master Plan: Devil's Planet*); Steven (*The Time Meddler: The Meddling Monk*); Vicki (*The Rescue: Desperate Measures*); Barbara, Ian and Susan (*The Daleks: The Escape*) and finally the First Doctor (*The Daleks' Master Plan: Escape Switch*). The material was rippled and tinted, and some extracts were superimposed in a blurred manner over the main action instead of being keyed in to the CSO screen.

The time corridor reception area had a sliding door that led to a white area of studio centre stage. This was harshly lit, and the appearance and disappearance of people using the tunnel was achieved merely by cross-fading images of the set with and without the artiste/Daleks.

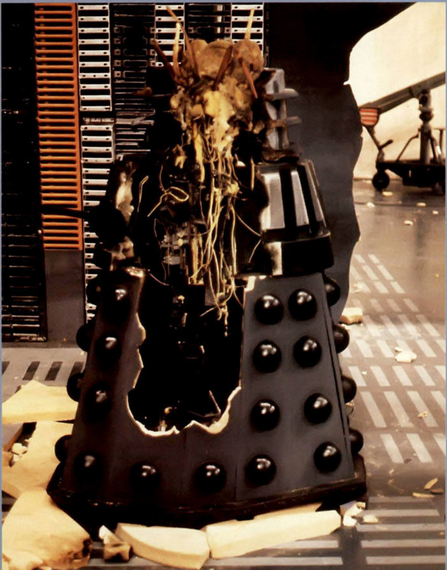
The scenes on the Dalek bridge were done last, allowing scenes that had already been recorded to be placed into a monitor sphere by means of Quantel. This set was very darkly lit throughout, with harsh red lighting used in many sequences.

The very last scene Janet Fielding worked on was her scene on board the Dalek ship in Part Two where Tegan met Turlough and Mercer. Since this was the actress' last regular work on the series, it meant that she missed out on a trip to Lanzarote for location shooting on *Planet of Fire* by just a few days. As Janet left, she joked that the crew's flight would be cancelled, and made them buy her a leather belt as a gift from abroad. The actress had particularly enjoyed her final serial due to the atmosphere, Matthew Robinson's direction, and the fun and games played by the four Dalek operators in the studio.

Mark Strickson was particularly impressed by Saward's tight story and Anderson's impressive set designs. Peter Davison also enjoyed getting to grips with a real Dalek story which he found exciting although rather violent. Eventually Eric Saward was one of the few to be disappointed by the finished programme, purely because he felt that he had crammed too much plot into the episodes. He too enjoyed Robinson's direction.

In post-editing, it was realised that for the first scene on board the Dalek time corridor area in Part One, a boom mike clearly appeared in shot as Maurice Colbourne walked off the set. Dave Chapman set about slowing down this section of tape, and the last lines of dialogue were thankfully spoken with the actors' faces turned away from the camera.

The insides of a dead Dalek, seen after their first attempt to board the Prison Space Station. Photo © Mat Irvine



Lytton's two Policemen (Michael Jeffries and Mike Braben) would also return in the following season's *Attack of the Cybermen*, alongside Lytton. Photo © BBC

The serial was given a very tough incidental music score by Malcolm Clarke of the BBC Radiophonic Workshop, a composer who had contributed such a notable score to the similar serial *Earthshock*. Over forty minutes of music was realised by Clarke, including the moody opening and sudden massacre in London, the metallic mayhem as the Daleks boarded the space station and some gentler themes for Tegan.

TRANSMISSION

It soon became clear that the transmission of *Resurrection of the Daleks* would fall directly across the two week coverage of the Winter Olympics by the BBC during February 1984. The regular twenty-five minute slots on Thursday and Friday were not available, and rather than have *Doctor Who* off-air for two weeks mid-season, John Nathan-Turner decided it would be possible to re-edit the story into two double-length episodes (a ploy used before on repeats such as *The Robots of Death* and *The Curse of Peladon*). The broadcasts were thus made over two consecutive Wednesdays from 8th February 1984, with Ceefax subtitles on Page 170. New transmission tapes were edited from the four episode version. Part One now comprised the action from what would have been Parts One and Two with the opening and closing credits of Part One (hence Les Grantham was not credited on-screen). Part Two consisted of the story from the original Parts Three and Four with the opening titles from Part Two and the closing titles from Part Three. This two part edition was subsequently referred to as **Long Version** in BBC documentation for the sake of clarity.

To promote the first episode of the story, the inside back cover of *Radio Times* (4th-10th February 1984) was given over to a full page colour photograph of the Doctor and a Dalek taken during the London publicity session. The original intention had been to place this on the cover of the magazine, but the BBC's coverage of the Olympics precluded this. There was also a short article entitled 'The Exterminators Return' on John Craven's Back Page which looked at the popularity of the Daleks, introduced the new serial and printed black and white pictures of Styles, Stien and Davros. The cast listing for Part One erroneously omitted the character of Turlough, and listed Bewes' rôle as 'Stein'.

Scheduled at 6.50pm, Part One found itself transmitted opposite the end of the *News* or *Crossroads*, followed by *Name That Tune* and the start of *Coronation Street*. Part Two, accorded a fifty minute slot was actually transmitted several minutes late, but faced similar competition, except for Thames who ran a comedy compilation of *Doctor in the House* instead of the musical quiz show. Although very expensive, the serial rated the highest story of the season with Part Two gaining eight million viewers and ranking equal first for the year. It was the success of the double-length episodes in the ratings which would help point the way for format changes the following season . . .

There were several complaints about the level of

➤

violence in the serial. A few weeks later *Radio Times* (3rd-9th March 1984) carried two critical letters. Mrs Nicholas of Dyfed felt that whilst the last two instalments of *Frontios* were not suitable for children, Part One of *Resurrection of the Daleks* had overstepped the limit by showing the burnt face of a crewman after the Dalek attack. Ms L Webster of Sidcup however complained about the episode since it was one of the rare occasions when people were shown smoking on the programme – referring to Osborn and one of the warehouse soldiers. Response to this came swiftly in a later edition (24th-30th March 1984) with David H Brawn of Wellingborough pointing out that *Doctor Who,* a product of the BBC Drama Department, was not intended to be a children's show. The views against Mrs Nicholas were echoed by AJ Radcliffe, N Carroll and John Sclitz in similar letters chosen by the editor.

The four episode version was syndicated abroad later that year, although at least one set of tapes for Parts Two to Four were distributed by Lionheart International in North America without a full soundtrack. No sound effects or incidental music had been dubbed onto these tapes (indeed, the extract of Davros used in the *Resistance Is Useless* documentary in 1992 was taken from the Part Four print with no music). There were other minor changes as well. Part Two ended in a different place to the UK Part One, an additional nine seconds of material carried on to show the Daleks swarming in around the Doctor chanting "Exterminate", and then a close-up of Peter Davison which did not appear in the reprise of Part Three.

The standard length Part Two also included an extra scene not shown in the UK Part One. Fitting in between the scenes where Davros swears death on the Doctor and Mercer interrogates Turlough, it runs for twenty seconds and sees the Doctor and Stien entering the TARDIS. "Yes, I know" says the Doctor to Stien's astonished gaze. "What?" asks Stien. "It's bigger inside than out." Stien: "I'm going mad. Daleks. Time Corridors. Now this!" Doctor: "Don't worry, it'll soon be over." Stien: "Yes, but will I be sane enough to know?" In North America, the story is also syndicated as a one hour thirty-one minute TVM.

In February 1985, BBC Records released *Doctor Who – The Music II* which included a superb medley of Malcolm Clarke's incidental tracks from *Resurrection of the Daleks,* starting with the massacre sequence from Part One and ending with the aftermath of the battle in Part Four. This has recently been re-issued on CD by Silver Screen Records.

A variety of costumes from the serial were auctioned off at Bonhams in May 1991, including various mercenary and prison station uniforms plus the outfits worn by Kiston and Styles. Most notable was Lytton's outfit, which raised a bidding price of £380.

To date, *Resurrection of the Daleks* has not been novelised, since the deal proposed to Eric Saward by WH Allen involved Terry Nation taking sixty percent of any royalties because of the inclusion of his creations. Since he created the storyline and the other characters, Saward regarded this as a bad deal, and declined the offer.

The serial exists on its original one inch master videotape at the BBC Film and Videotape Library in both its two-part and four-part versions.

Andrew Pixley

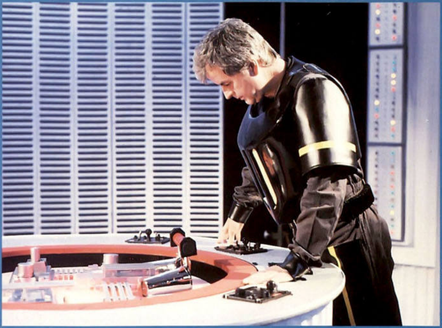


Photo © BBC

RESURRECTION OF THE DALEKS
SERIAL 6P
CAST

Peter Davison (*The Doctor*) with William Sleigh (*Galloway*) [1]†, Rodney Bewes (*Stien*), Maurice Colbourne (*Lytton*), Roger Davenport (*Trooper*), Janet Fielding (*Tegan*), Mark Strickson (*Turlough*), Rula Lenska (*Styles*)*, Jim Findley (*Mercer*), Linsey Turner (*Crewmember*)*, Del Henney (*Colonel Archer*), Chlöe Ashcroft (*Professor Laird*)*, Philip McGough (*Sergeant Calder*), Sneh Gupta (*Osborn*) [1]†, John Adam Baker (*Crewmember*) [1]†, Terry Molloy (*Davros*), Les Grantham (*Kiston*)△; Brian Miller, Royce Mills (*Dalek Voices*); John Scott Martin, Cy Town, Tony Starr, Toby Byrne (*Dalek Operators*).

Unless otherwise stated, an artiste credited for an episode of the two part version appears in both equivalent parts of four part version. Exceptions are: † Part One only, *Parts One to Three only, △ Parts Two to Four only and not credited on Part One of two part version.

EXTRAS

Albert Welch (*Tramp*); Mair Coleman, George Christie, Rudolf Ramillo, Ranjit Nakara, Della McCrae, Alan Crisp (*Escapees*); Michael Jeffries, Mike Braben (*Policemen*); Kevin Goss, Sean McCabe, Barney Lawrence, Trevor St John Hacker, Jeff Wayne, Tony Liotti, Martin Nelson, Alan Riches, Tim Lawrence, Christopher Wolf, Michael Eriera, Adrian Scott, Robert Peters, Derek Holt, Ulric Brown (*Troopers*); Robert Goodman, Ginny Rose, Eric Corlett, Penny Lambirth, Nigel Tisdall, Graham Cole, Ian Marshall Fisher, Kenneth Lawrie, Mike Vinden, Kevin O'Brien, Karen Halliday (*Crewmembers*); Mike Mungarvin, Simon Crane (*Soldiers*); Ginny Rose, Eric Corlett, Graham Cole, Kenneth Lawrie, Ranjit Nakara, Della McCrae, George Christie, Alan Crisp, Mair Coleman (*Duplication bodies*); Nicholas Curry (*Chemist*); Pat Judge (*Man with metal detector*); Peter Roy (rôle unknown).

CREDITS

Written by Eric Saward. Title Music composed by Ron Grainer. Incidental Music: Malcolm Clarke. Special Sound: Dick Mills BBC Radiophonic Workshop. Production Manager: Corinne Hollingworth. Production Associate: June Collins. Production Assistant: Joy Sinclair. Assistant Floor Manager: Matthew Burge. Film Cameraman: Ian Punter. Film Sound: Bob Roberts. Film Editor: Dan Rae. Visual Effects Designer: Peter Wragg. Video Effects: Dave Chapman. Vision Mixer: Paul Wheeler. Technical Co-ordinator: Alan Arbuthnott. Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Lighting Director: Ron Bristow. Studio Sound: Scott Talbott. Costume Designer: Janet Tharby. Make-up Designer: Eileen Mair. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: John Anderson. Producer: John Nathan-Turner. Director: Matthew Robinson. BBC © 1983.

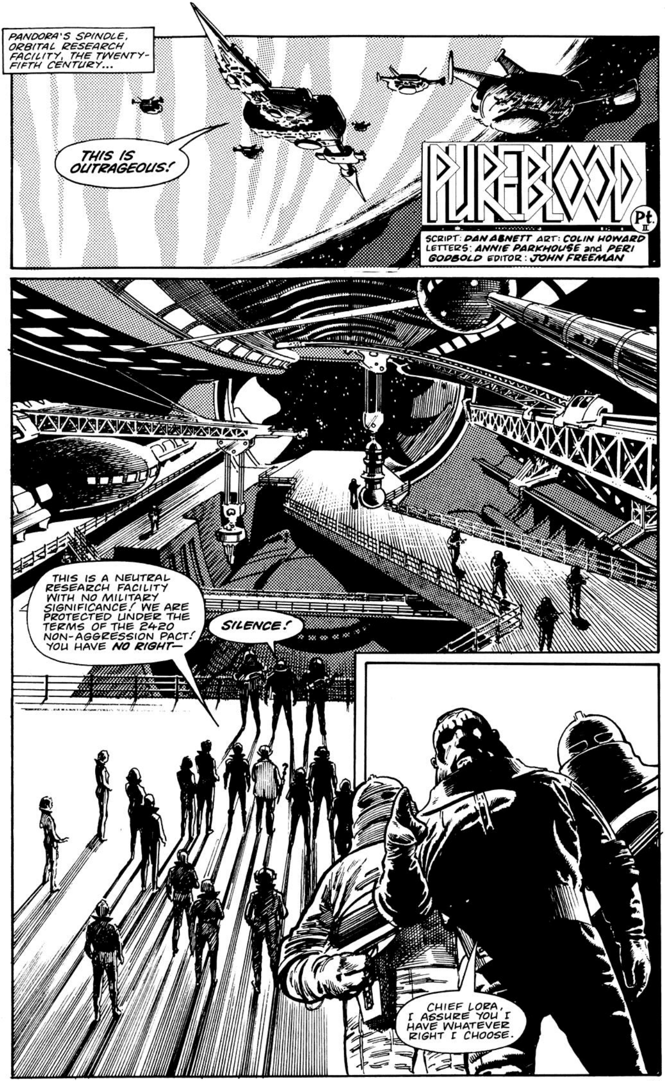
BROADCAST DETAILS

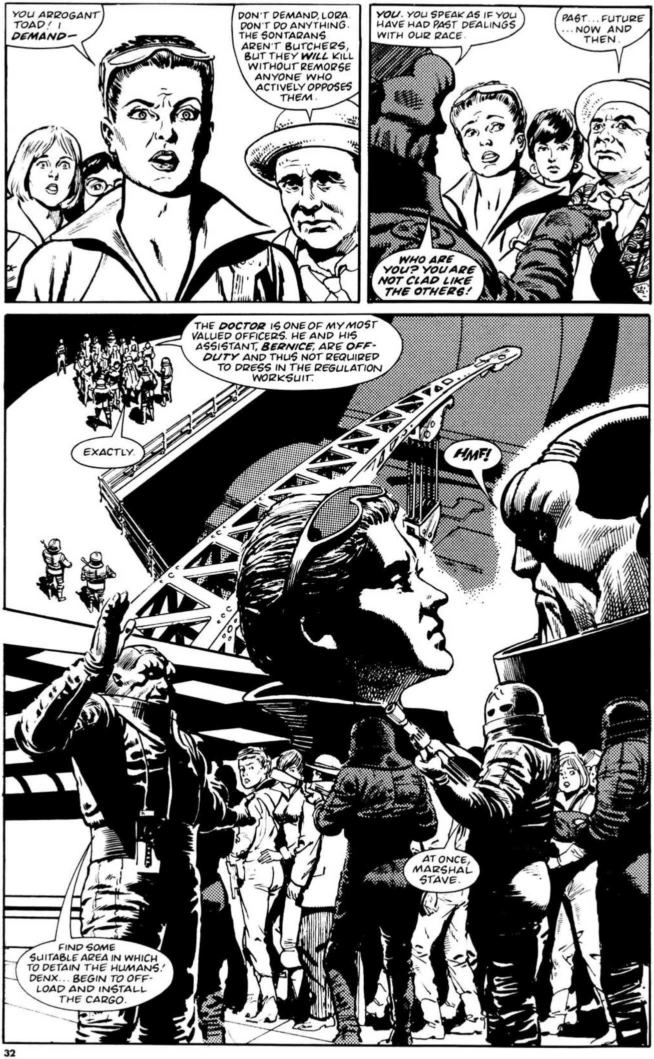
Part One	8th February, 1984	6.50pm-7.35pm
Part Two	15th February, 1984	6.50pm-7.40pm†

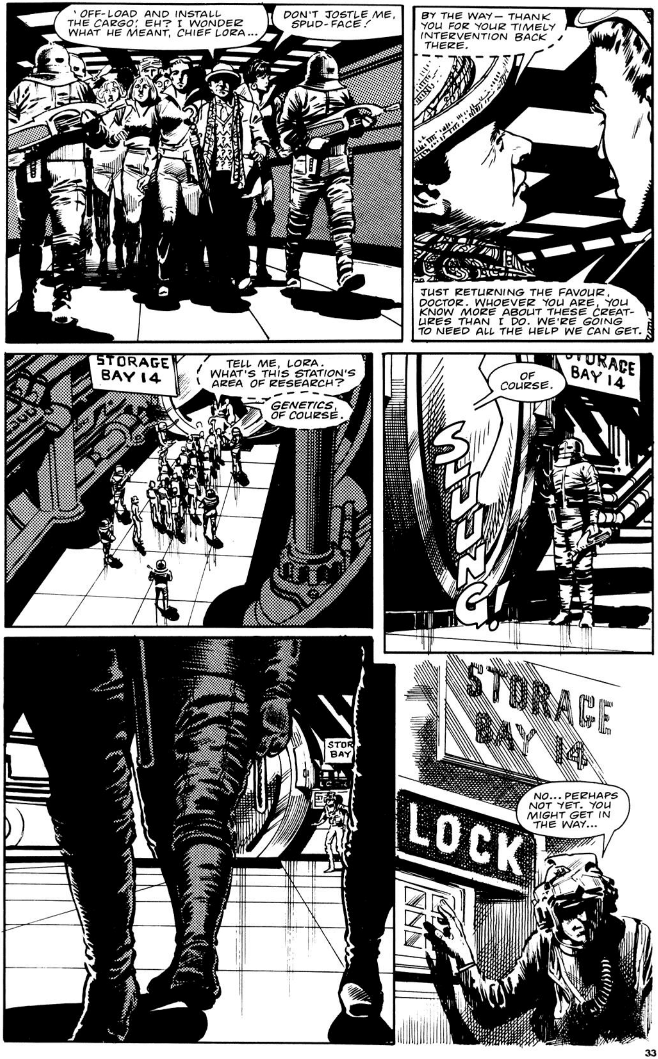
†Scheduled for 6.45pm-7.35pm

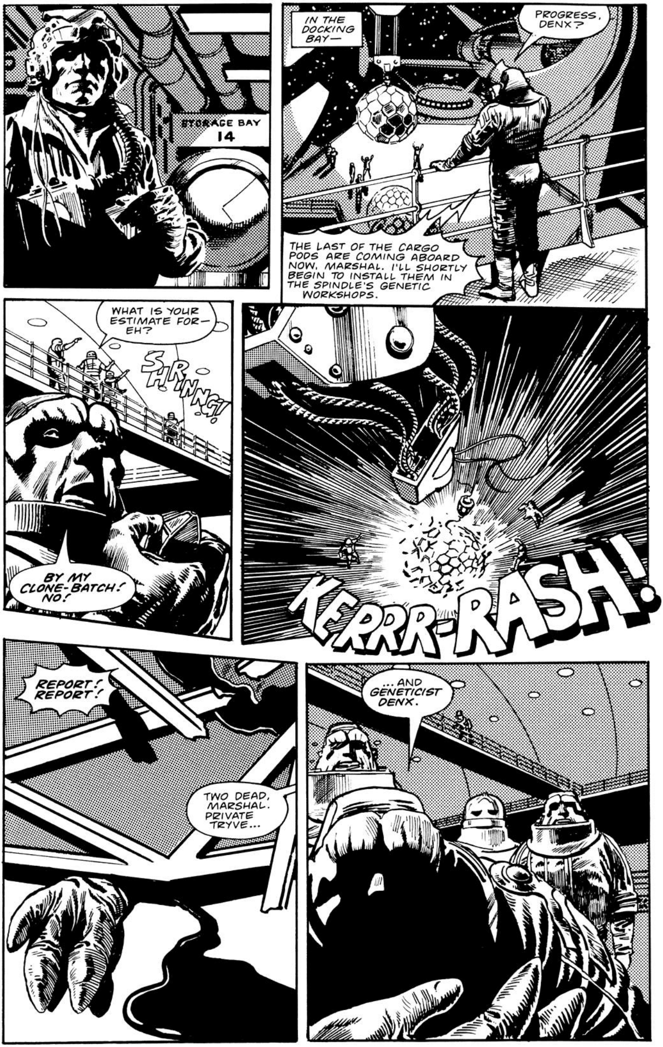
Viewing Figures:
Part One: 7.3M (73rd), Part Two: 8.0M (53rd)

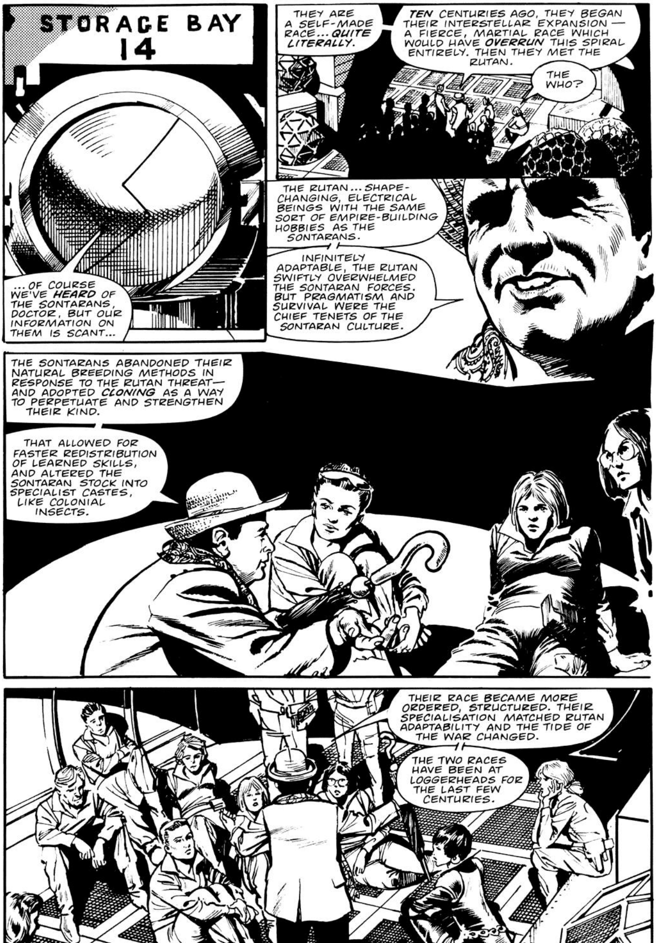
Audience Appreciation
Part One: 69%, Part Two: 65%

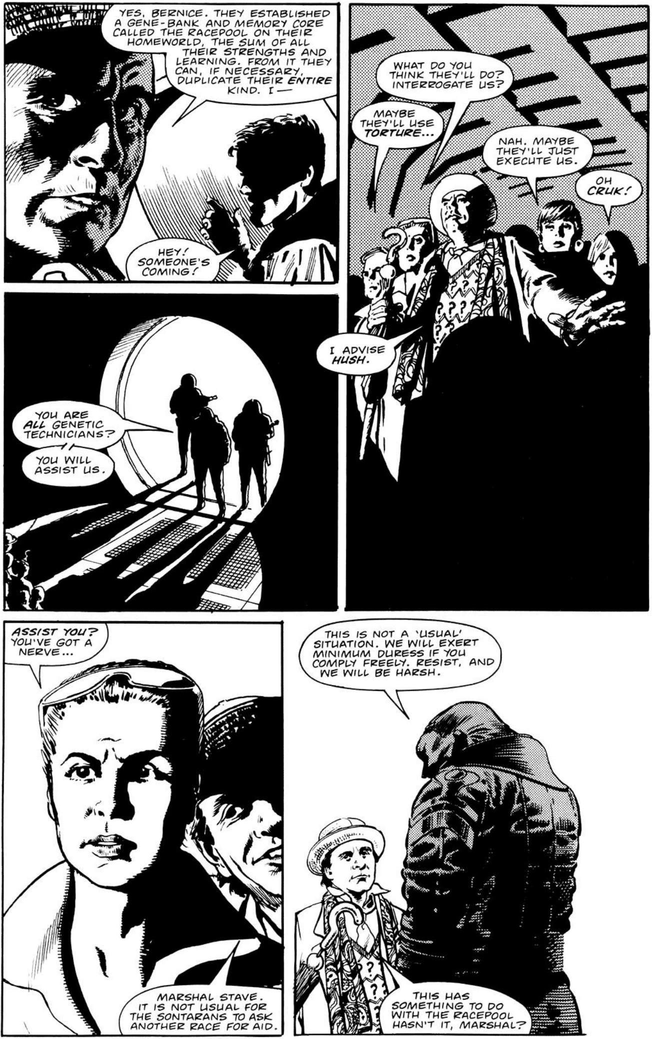

PANDORA'S SPINDLE, ORBITAL RESEARCH FACILITY, THE TWENTY-FIFTH CENTURY...
THIS IS OUTRAGEOUS!
PURE-BLOOD Pt. II
SCRIPT: DAN ABNETT ART: COLIN HOWARD LETTERS: ANNIE PARKHOUSE and PERI GODBOLD EDITOR: JOHN FREEMAN
THIS IS A NEUTRAL RESEARCH FACILITY WITH NO MILITARY SIGNIFICANCE! WE ARE PROTECTED UNDER THE TERMS OF THE 2420 NON-AGGRESSION PACT! YOU HAVE NO RIGHT—
SILENCE!
CHIEF LORA, I ASSURE YOU I HAVE WHATEVER RIGHT I CHOOSE.

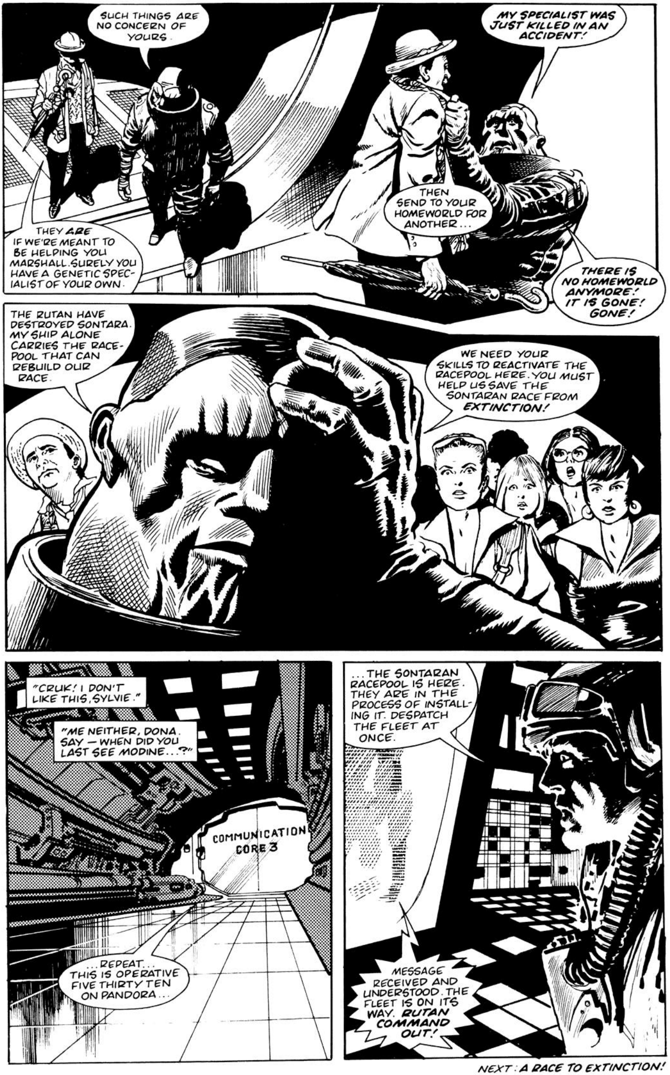

YOU ARROGANT TOAD! I DEMAND—
DON'T DEMAND, LORA. DON'T DO ANYTHING. THE SONTARANS AREN'T BUTCHERS, BUT THEY WILL KILL WITHOUT REMORSE ANYONE WHO ACTIVELY OPPOSES THEM.
WHO ARE YOU? YOU ARE NOT CLAD LIKE THE OTHERS!
YOU. YOU SPEAK AS IF YOU HAVE HAD PAST DEALINGS WITH OUR RACE.
PAST... FUTURE ...NOW AND THEN.
THE DOCTOR IS ONE OF MY MOST VALUED OFFICERS. HE AND HIS ASSISTANT, BERNICE, ARE OFF-DUTY AND THUS NOT REQUIRED TO DRESS IN THE REGULATION WORKSUIT.
EXACTLY.
HMF!
AT ONCE, MARSHAL STAVE.
FIND SOME SUITABLE AREA IN WHICH TO DETAIN THE HUMANS! DENX... BEGIN TO OFF-LOAD AND INSTALL THE CARGO.


'OFF-LOAD AND INSTALL THE CARGO.' EH? I WONDER WHAT HE MEANT, CHIEF LORA...
DON'T JOSTLE ME, SPUD-FACE!
BY THE WAY — THANK YOU FOR YOUR TIMELY INTERVENTION BACK THERE.
JUST RETURNING THE FAVOUR, DOCTOR. WHOEVER YOU ARE, YOU KNOW MORE ABOUT THESE CREATURES THAN I DO. WE'RE GOING TO NEED ALL THE HELP WE CAN GET.
STORAGE BAY 14
TELL ME, LORA. WHAT'S THIS STATION'S AREA OF RESEARCH?
GENETICS, OF COURSE.
OF COURSE.
STORAGE BAY 14
SLUUNG!
STOR BAY
STORAGE BAY 14
LOCK
NO... PERHAPS NOT YET. YOU MIGHT GET IN THE WAY...


STORAGE BAY 14
IN THE DOCKING BAY—
PROGRESS, DENX?
THE LAST OF THE CARGO PODS ARE COMING ABOARD NOW, MARSHAL. I'LL SHORTLY BEGIN TO INSTALL THEM IN THE SPINDLE'S GENETIC WORKSHOPS.
WHAT IS YOUR ESTIMATE FOR— EH?
SHRINNNG!
BY MY CLONE-BATCH! NO!
KERRR-RASH!
REPORT! REPORT!
TWO DEAD, MARSHAL. PRIVATE TRYVE...
... AND GENETICIST DENX.


STORAGE BAY 14
...OF COURSE WE'VE **HEARD** OF THE SONTARANS, DOCTOR, BUT OUR INFORMATION ON THEM IS SCANT...
THEY ARE A SELF-MADE RACE... ***QUITE LITERALLY.***
TEN CENTURIES AGO, THEY BEGAN THEIR INTERSTELLAR EXPANSION — A FIERCE, MARTIAL RACE WHICH WOULD HAVE ***OVERRUN*** THIS SPIRAL ENTIRELY. THEN THEY MET THE RUTAN.
THE WHO?
THE RUTAN... SHAPE-CHANGING, ELECTRICAL BEINGS WITH THE SAME SORT OF EMPIRE-BUILDING HOBBIES AS THE SONTARANS.
INFINITELY ADAPTABLE, THE RUTAN SWIFTLY OVERWHELMED THE SONTARAN FORCES. BUT PRAGMATISM AND SURVIVAL WERE THE CHIEF TENETS OF THE SONTARAN CULTURE.
THE SONTARANS ABANDONED THEIR NATURAL BREEDING METHODS IN RESPONSE TO THE RUTAN THREAT— AND ADOPTED ***CLONING*** AS A WAY TO PERPETUATE AND STRENGTHEN THEIR KIND.
THAT ALLOWED FOR FASTER REDISTRIBUTION OF LEARNED SKILLS, AND ALTERED THE SONTARAN STOCK INTO SPECIALIST CASTES, LIKE COLONIAL INSECTS.
THEIR RACE BECAME MORE ORDERED, STRUCTURED. THEIR SPECIALISATION MATCHED RUTAN ADAPTABILITY AND THE TIDE OF THE WAR CHANGED.
THE TWO RACES HAVE BEEN AT LOGGERHEADS FOR THE LAST FEW CENTURIES.
AND THE ***WHOLE*** RACE BREEDS ENTIRELY BY CLONING?


YES, BERNICE. THEY ESTABLISHED A GENE-BANK AND MEMORY CORE CALLED THE RACEPOOL ON THEIR HOMEWORLD, THE SUM OF ALL THEIR STRENGTHS AND LEARNING. FROM IT THEY CAN, IF NECESSARY, DUPLICATE THEIR *ENTIRE* KIND. I—
HEY! SOMEONE'S COMING!
WHAT DO YOU THINK THEY'LL DO? INTERROGATE US?
MAYBE THEY'LL USE ***TORTURE...***
NAH. MAYBE THEY'LL JUST EXECUTE US.
OH ***CRUK!***
I ADVISE ***HUSH.***
YOU ARE ***ALL*** GENETIC TECHNICIANS?
YOU WILL ASSIST US.
ASSIST YOU? YOU'VE GOT A NERVE...
MARSHAL STAVE. IT IS NOT USUAL FOR THE SONTARANS TO ASK ANOTHER RACE FOR AID.
THIS IS NOT A 'USUAL' SITUATION. WE WILL EXERT MINIMUM DURESS IF YOU COMPLY FREELY. RESIST, AND WE WILL BE HARSH.
THIS HAS SOMETHING TO DO WITH THE RACEPOOL HASN'T IT, MARSHAL?


SUCH THINGS ARE NO CONCERN OF YOURS.
THEY *ARE* IF WE'RE MEANT TO BE HELPING YOU MARSHALL. SURELY YOU HAVE A GENETIC SPECIALIST OF YOUR OWN.
MY SPECIALIST WAS JUST KILLED IN AN ACCIDENT!
THEN SEND TO YOUR HOMEWORLD FOR ANOTHER...
THERE IS NO HOMEWORLD ANYMORE! IT IS GONE! GONE!
THE RUTAN HAVE DESTROYED SONTARA. MY SHIP ALONE CARRIES THE RACEPOOL THAT CAN REBUILD OUR RACE.
WE NEED YOUR SKILLS TO REACTIVATE THE RACEPOOL HERE. YOU MUST HELP US SAVE THE SONTARAN RACE FROM *EXTINCTION!*
"CRUK! I DON'T LIKE THIS, SYLVIE."
"ME NEITHER, DONA. SAY — WHEN DID YOU LAST SEE MODINE...?"
COMMUNICATION CORE 3
...REPEAT... THIS IS OPERATIVE FIVE THIRTY TEN ON PANDORA...
...THE SONTARAN RACEPOOL IS HERE. THEY ARE IN THE PROCESS OF INSTALLING IT. DESPATCH THE FLEET AT ONCE.
MESSAGE RECEIVED AND UNDERSTOOD. THE FLEET IS ON ITS WAY. *RUTAN COMMAND OUT!*

NEXT: *A RACE TO EXTINCTION!*

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on Pertwee on location recording Reeltime Pictures' *Return to Devil's End* video. Photo © ARAB

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VIOLENCE

I am shocked to see the amount of violence now so vividly portrayed in your comic strips. *Ravens* was particularly horrific. If the writer, Andrew Cartmel, thinks that this was *Doctor Who*, then he is very mistaken and so are the **DWM** staff by letting such garbage smother your pages!

To me, *Ravens* seemed New Age - very occultic, featuring demonic signs throughout. It was a direct follow on from Cartmel's *Warhead* novel which was riddled with violence, sex, hex-signs etc.

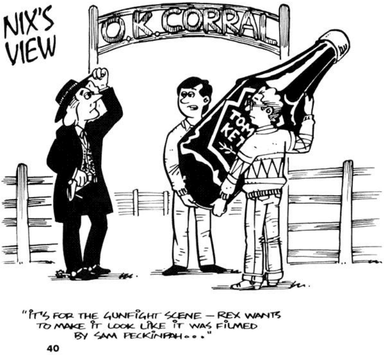
The Doctor I knew once fought fire not with fire but with water. It seems he is lost to the new breed of writers who are so caught up in their own world that they have lost his! I mourn the Doctor's death for I now know he will not come back as we knew him. Instead he has become a personification of society itself. What makes it worse is that **DWM** has just sat by, aiding these changes.

My views are now just a minority, many of you just go with the flow, saying "Wake up to the Nineties". If Nineties *Doctor Who* is just sex, violence and occultic nonsense, then you can have it!

T K Howe,
Australia

Whilst the Doctor has always claimed to be a pacifist at heart he has always had a fairly vicious streak in him. The Reign of Terror *for instance shows the First Doctor hitting a man with a heavy shovel, and indeed the very first story showed him contemplating murdering Za to stop the caveman slowing down the TARDIS' crew retreat. The Fourth Doctor particularly used violence - his attack on Harrison Chase's chauffeur in* The Seeds of Doom *and his smacking Scorby's head into a fireplace in the same story spring to mind, let alone the oft-quoted marsh-fire scenes in* The Deadly Assassin.

There are in fact a large number of incidents where the Doctor has been just as physically violent as his enemies; indeed he did not directly become violent in Ravens, *he merely observed the violence around him and manipulated it to, ultimately, end it. Violence has been a part of the* Doctor Who *storytelling technique right from the early days - it is* nothing *new!*



"IT'S FOR THE GUNFIGHT SCENE — REX WANTS TO MAKE IT LOOK LIKE IT WAS FILMED BY SAM PECKINPAH..."

THANKS

I attended the **DWM Holiday Special**/Elisabeth Sladen signing at the Conservatory in London in August, and would like to thank Ms Sladen for just being the nicest and most pleasant *Who* personality that I have *ever* had the opportunity to meet. She made a real effort to talk to her fans, especially those who had queued for so many hours to see her.

Gavin Wilson,
Didcot,
Oxfordshire

What an excellent weekend the PanoptiCon convention in Coventry was. The organisation and presentation were very professional, and the guests, demonstrations and videos provided two full days of cracking entertainment!

The highlight was Colin Baker's talk followed by the interview with him and Nicola Bryant. The warm reception these two received, together with the huge queue for their autographs afterwards indicated how popular the Sixth Doctor and Peri *really* were - despite what the **DWM** polls seem to indicate!

Nigel Daft,
Cwmbran,
Gwent.

I would like to thank the organisers of this year's PanoptiCon. All the guests were fascinating, particularly Dick Mills and Mat Irvine. It was great to mix with fellow fans - so thanks for a first rate weekend.

Simon Ward,
Kettering,
Northants.

NOVEL IDEAS

I am a new reader of Virgin's *New Adventures* series of novels and would like to comment on the first book I read - *Witchmark*. It was a good story that grasped the style and spirit of the TV show and had a nice touch when the author referred to the Doctor's past adventures.

Despite this, the ending confused me. How did the Doctor know that Old Davy and Herne were the same person? Is there a future story planned in which the Doctor settles the score with the demons that took over Hugh and Janet or did he already do that without me noticing?

How about *Doctor Who - The Untold Stories*. Past Doctors and past companions in new adventures. Or *Doctor Who - Futureshocks*, which feature possible future Doctors and companions?

Norman Tamondong,
Hayward,
California.

What an absolutely brilliant book *Nightshade* is. To be honest, I didn't think that the *New Adventures* could get any better after *Witchmark*, which had me spellbound, but *Nightshade* was better. After reading one page you just had to read the next, and next...

My only complaint was that I had to constantly find out know what happened and didn't get any sleep until 4am! But who could sleep reading that!

Sarah Gardner,
Malvern Link,
Worcs.

I can't praise *Nightshade* highly enough! Without taking away anything from the other books and authors this is the best so far. Gatiss manages to capture perfectly the hard-to-define balance of mystery, action and intrigue that makes *Doctor Who* what it is. The cliff-hanger at the end of chapter eight was wonderful - I could picture it making a stunning episode ending on TV! Al the characters were well written and well motivated; the realism of Robin and Ace's relationship making the end all the more poignant.

Derek Green,
Blackpool,
Lancs

I have read somewhere recently that Virgin Books feel they cannot do novels with the first six Doctors in them! *What rubbish!* Surely the possibilities are endless - just think of it: *any* Doctor with *any* companion on *any* planet with *any* monster!

The writers would not be limited with a budget so, as with the *New Adventures* of the Seventh Doctor, the stories could be as simple or complicated as they liked. There *are* no limits. So, Virgin, bearing that in mind - don't limit the *New Adventures!*

Paul Rees,
Newport,
Gwent

GREAT ARCHIVES

The archives are my favourite part of **DWM**. I hope that *The Evil of the Daleks* will feature soon as it will always be my favourite *Who* story!

John Read,
Marlow,
Bucks.

Then hopefully you'll enjoy our 200th edition of **DWM** *next May and not* just *for the tri-fold cover, silver embossed logo, free gift....*

IN DEFENCE OF *ELDORADO*

I am very worried about the remarks made both editorially and in *Timelines* (**DWM 192**) regarding *Eldorado.*

Everyone seems willing to quote *Eldorado*'s low viewing figures and talk about the apparent contradiction between what has happened to this show and the BBC's statements regarding *Doctor Who*'s future. But Jonathan Powell, Controller BBC1, has given *Eldorado* only until April 1993 to start pulling in the kind of viewing figures that a programme like that needs in a prime time slot.

The BBC gave *Doctor Who* four years after its 1985 postponement to improve its viewing figures and each season got lower figures than before. Despite this, Powell has *not* cancelled it - we should be grateful to him for that!

I am confident that Powell *will* bring *Doctor Who* back soon, probably next November to coincide with the 30th Anniversary.

Graham Cox,
Silkmore,
Staffs

I don't think you'll find too many people agreeing with your assessment of Powell's views on Doctor Who. *No, he hasn't admitted cancelling it outright, though it might be suggested that the longer he delays an announcement, the less the general viewing public will remember the show.*

His comments on Eldorado *sound rather like a BBC Controller desperate to justify an error of judgement on programme making. BBC2, under Alan Yentob's eye, seems to be far more pro-science fiction and* Doctor Who *in general so perhaps we should aim our views towards him! Meanwhile, it would appear that that Powell's days at the BBC are numbered - judging from reports in the British res, at least - and so let us hope that we'll get a positive view on* Who *with his successor!*

STRIP HAVANA

Sixteen *beautiful* pages in **The Year Book**. Eight pages in **DWM 192**. The new **Doctor Who Classic Comics** magazine! Comic fans everywhere should be gibbering in happiness. Expect to be nominated for an OBE immediately!

Finn Clark,
Blewbury,
Oxfordshire.

Why, thank you!

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***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand an answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

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THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

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MORE FREE POSTCARDS!

It's nearly Christmas and we'll take a look backwards (and forwards) to see what has been happening in the world of *Who* - plus your chance to vote in this year's Annual Survey! This issue's pull-out and keep archive feature is the '85 adventure *The Two Doctors* and Malcolm Clarke guides us through composing the score for, amongst others, *The Sea Devils* and *Earthshock*. It's all in

Doctor Who Magazine 195

on sale Christmas Eve,
24th December 1992

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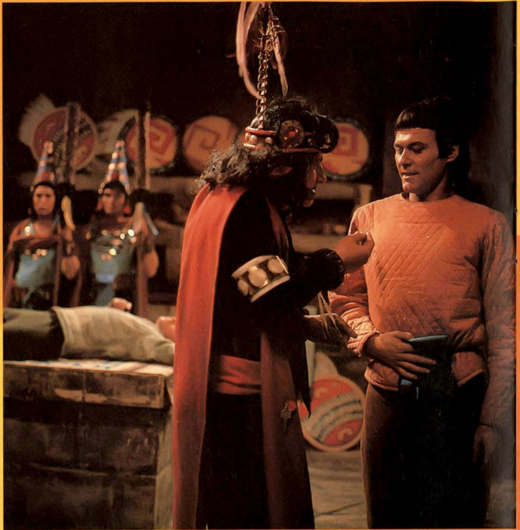


Photo © BBC Video

"A FOREIGN COUNTRY"

As *The Aztecs*, one of the classic historical *Doctor Who* adventures is issued onto BBC Home Video this month, Philip MacDonald takes a look at this particular story strand and examines their waning popularity over the years.

"The past is a foreign country," wrote LP Hartley, "they do things differently there." As history teacher Barbara Wright was to discover when she found herself thrown into some of the most colourful episodes in her planet's past during her travels with the Doctor, the quotation is apt. But in 1992 it is apt for us in an altogether different way. The historical stories which originally comprised half of *Doctor Who*'s output were made nearly thirty years ago, and the changing attitudes and expectations of the programme's evolving audience soon meant that the stories themselves were consigned to history.

Historical *Doctor Who* underwent a steady and identifiable progression, from its prestigious beginnings in *An Unearthly Child* to its low-key demise in *The Highlanders. An Unearthly Child* is a historical story in the purest sense; it is a piece of drama which is set during a specific period in history, and its plot is motivated by the particular demands and trials of living in that period. It may have been cheaply made and studio-bound, the false beards and plastic skulls may be a little transparent, but the story of the power struggle between the would-be firemakers Kal and Za is dramatically plausible and could, conceivably, have really happened. But since the protagonists are a community of cave-dwellers threatened by the onset of the Ice Age, their historical anonymity is assured, and in that respect the story could just as easily have taken place on a savage alien planet. It was not until his next historical outing that the Doctor was to put Barbara face to face with specific characters from her history books.

The story of *Marco Polo*'s epic trek across Asia is a colourful and inspiring slice of medieval history, but it gets a low score on the immediately dramatic stakes – Polo did not die tragically at the hands of Kublai Khan, nor did he besiege cities, win battles or overthrow tyrants. Like the Doctor, he simply travelled and observed. As a result, Marco Polo's caravan and his climactic encounter with the great Khan becomes a background setting for the Doctor's struggle against the villainous Tegana, which again is entirely *possible* historically but, unlike Polo's journey, has not survived in documentation.

FACT OR FICTION?

This balance between documented historical fact and fictional drama set in history comes into its own in *The Aztecs*. Yet again we have a thoroughly feasible encounter, in this case with an Aztec community in the early fifteenth century, and the physical events of the story are motivated by the clash between Barbara's culture and that of the Aztecs. But the central dramatic impetus is created by the tragic fact that Barbara, as a historian, knows that Cortez and his Conquistadors (who never actually appear in the story) will soon arrive and wipe out the Aztec civilisation forever. Barbara's sorrowful and ultimately doomed hope that she can save the Aztecs from destruction by "civilizing" them out of their custom of blood-sacrifice lends the story a genuinely tragic twist which operates on a higher level than the basic plot; which revolves around the machinations of the Richard III-style villain Tlotoxl.

Over the course of some fourteen episodes set in the Earth's past thus far, the Doctor's crew had, by and large, become involved only in the byways of history, notwithstanding face-to-face encounters with Marco Polo and Kublai Khan. The arrival of scriptwriter (and soon-to-be story editor) Dennis Spooner was to result in a shift in emphasis for the Doctor's historical adventures. *The Reign of Terror*, Spooner's first contribution to the series, immediately sees a number of important realignments. Instead of finding himself in the midst of a fictional series of events played out against an established historical and cultural setting, the Doctor begins instead to visit very specific moments in classroom history. The new emphasis is on historical turning-points, landmarks like the French revolution, the burning of Rome and the Norman conquest. At the same time it is perhaps inevitable that, abetted by Spooner's predilection for comedy, the historical stories should begin to move away from educational drama and towards a satirically historical approach.

Despite its grim subject matter and, at times, graphically violent content (witness the shooting of Robespierre at the story's climax and the Doctor clubbing a hapless citizen with a pick-axe in an earlier episode), *The Reign of Terror* makes great capital of *Doctor Who*'s comic potential, and this was to set the template for later historical stories. At the same time, however, the story is intensely concerned with a historical moment of great political and social convulsion, and is unafraid to address the seriousness of the revolution head-on. Encounters with Robespierre and Napoleon Bonaparte are still very marginal in terms of the actual plot, however. It is not until the next story that the Doctor's crew are to find themselves truly in the thick of history's processes.

Ping-Cho (Zienia Merton), one of the colourful characters the TARDIS crew meet during their adventure with *Marco Polo*. Photo © BBC

LANDMARKS

The Romans, again written by Spooner, remains something of a *Doctor Who* landmark for a number of reasons. It can be seen as the programme's first all-out attempt at comedy, which in some opinions renders it a classic, in others a failure best forgotten. It also sees the first of many occasions in which the Doctor becomes (directly or indirectly) responsible for actual historical events – in this case it is the sun's rays, focused through his spectacles and setting fire to Nero's plans for a rebuilt Rome, which inspire the mad emperor to burn down the city. Clearly the effect of such an idea is essentially comical, but perhaps more significantly, it marks the point at which the Doctor's relationship with history has changed. No longer the shadowy observer who was powerless to prevent the destruction of the Aztecs, he is now a capricious agent of time, capable of tipping the wink to Odysseus about the idea of constructing the Trojan Horse, becoming unwittingly instrumental in the desertion of the Marie Celeste and ultimately, in later years, setting fire to Pudding Lane or taking a hand in the extinction of the dinosaurs.

Spooner's handling of the Doctor's adventures in history was now operating in sharp contrast with that of his predeces- ►

History teacher Barbara Wright (Jacqueline Hill) encounters Autloc (Keith Pyott), one of *The Aztecs.* Photo © BBC Video

Za the Firemaker (Derek Newark) watches as the TARDIS dematerialises in *An Unearthly Child*, not only *Doctor Who*'s first historical adventure, but the very first story. Photo © BBC Video

◄ sor, David Whitaker. The concept of the TARDIS crew being able to shape events (a large proportion of *The Romans* revolves around how Nero's already slim grasp on his Imperial responsibilities is undermined by his lascivious obsession with Barbara – and again, the result is comical) is brought into question by the next historical adventure which, perhaps because it was written by Whitaker and story-edited by Spooner, strikes a tantalising balance between the two. Almost devoid of comedy and written, performed and directed with the conviction and flair of the BBC's finest period dramas, *The Crusade* is perhaps the perfect historical *Doctor Who* story.

Here we find Ian and Barbara embroiled in a stark human drama during the Third Crusade, while the Doctor and Vicki become involved in the intrigue at King Richard's court in Jaffa. The story is, in some ways, a throwback to the style of *The Aztecs*, with the Doctor operating a strict policy of non-intervention which ultimately results in the endangering of his own life. In another sense, however, Spooner's influence is felt. Although the plan to negotiate a peace by marrying Richard's sister Joanna to the Sultan's brother Saphadin is historically plausible, the actual events of this episode are uncertain to even the most well-read of Plantagenet historians. As a result, the plot of *The Crusade* operates on a level more akin to that of folklore than pure historical fact, and in this respect the story can be aligned with *The Romans* and with the later stories from the pen of Donald Cotton. Like Nero's burning of Rome, the legend of the Trojan Horse and even the gunfight at the OK Corral, the Joanna plot is a colourful and attractive story which may well not have actually happened – and if it did, certainly not amid the romanticised trappings of the tales that have been built up around it. From unspecific episodes in "real" history (the discovery of fire by one prehistoric tribe and an encounter with one Aztec society), *Doctor Who* was moving towards specific myths from folk-history. Rather than seeking to educate its audience in the detail of past times and places, the programme was now capitalising on imaginatively inspiring moments – which paved the way for the first of a new breed of story, sometimes referred to as "pseudo-historicals", which was set during that most famous year in schoolboy history – 1066.

FACT AND FICTION

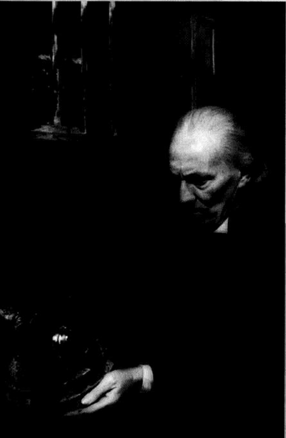
The science fiction elements of *The Time Meddler* are perfunctory and incidental, but the relative novelty of the concept of disturbing the boundaries between historical and futuristic *Doctor Who* is enough to give the story its dramatic impetus. It is interesting to note however that Spooner (again, the author of the script) resists the temptation to people the story with the great protagonists of the day, both Harold Godwinsson and William the Conqueror are absent and the tale unfolds on the Northumbrian coast – hundreds of miles from Hastings. For the first time, the Doctor faces an enemy who plans to disrupt the course of established history. This raises the paradox that it is apparently now acceptable for the Doctor to meddle in history as long as the outcome tallies with what the history books tell us really happened and so the viewer is left wondering where we would be today *without* him!

Revolutionary changes were affecting the science fiction side of the programme as *The Time Meddler* was being produced. When John Wiles and Donald Tosh took over as producer and story editor respectively, the pure fantasy of earlier stories like *The Keys of Marinus* and *The Web Planet* was gradually giving way to more down-to-earth, hard-hitting material. *The Daleks' Master Plan* pulled no punches and, with the unpleasant deaths of two companions, broke new ground in the programme's portrayal of graphic horror. After yet another change in the production team, ths trend would eventually culminate in *The War Machines* and *The Tenth Planet*, which between them pointed the way forward for the remainder of the Sixties and indeed much of the Seventies. Aliens were being encountered less and less on their home territory – instead they had become invaders of a recognisable Earth – and some menaces, like WOTAN and *The War Machines*, were spawned by man himself.

Ironically it seemed that the more *Doctor Who*'s science-fiction tales strove to become plausible by rooting themselves in reality, the more the historical stories relied on extravagant fantasy to make their impact. The gritty drama of *An Unearthly Child* and *The Aztecs* had by now given way to whimsical costume pieces set in Homer's Troy or at the OK Corral, the emphasis now heavily on wit and sub-textual jokes about the different genres being plundered by the writers; perhaps this was most clearly seen in Donald Cotton's punning episode titles such as *A Holiday for the Doctor* and *Small Prophet, Quick Return.*

Plausible historical intrigue in the court of King Richard in *The Crusade* with the Doctor (William Hartnell), Vicki (Maureen O'Brien) and Joanna (Jean Marsh). Photo © BBC Video

More significantly however, the subject matter of these later historicals indicates a shift in the source material which provides the basic concepts of the stories. Instead of dropping the TARDIS into well-researched and authentically realised historical settings, the writers were now opting to approach history from generic directions less immediate (and perhaps less bland) than the history books themselves – in other words, period drama was giving way to historical pastiche. Far from attempting to render an authentic vision of life in Tombstone in 1881, *The Gunfighters* pits out heroes against a series of what the Doctor himself calles "cliche-ridden conventions". As period drama the story provides slim pickings for even the most devoted fan, but once we've actually cottoned on to the joke it becomes compelling viewing. The historical setting has become secondary, because to enjoy *The Gunfighters* it's more important to realise that the story is portrayed as a B-Movie Western than being set in real nineteenth-century America.


The Doctor uncovers what may be a space helmet for a cow in *The Time Meddler*. Photo © BBC

Similarly *The Myth Makers* operates inefficiently as conventional drama but quite magnificently as an enormous and rather learned joke about how the great epic heroes of classical antiquity would have been rather less impressive if we could have sat down to breakfast with them. For those viewers sufficiently "in the know" about the relevant works of Homer and Virgil, *The Myth Makers* signalled the point of total reversal from the first historical story. Whereas the plotline of *An Unearthly Child* was all-important, dragging the characters willingly or otherwise to its firey climax, *The Myth Makers* presents a familiar storyline which is ultimately unchangeable and which is consequently marginalised in favour of the characters themselves. For Donald Cotton, this means the chance to experiment with humour and his own brand of literary wit within the programme's format. Whilst proving a delight to those equipped with a classical education who could appreciate the Homeric wordplay and relentless deflation of the conventions of epic poetry, Cotton's story nonetheless succeeded in leaving a large proportion of its audience bemused and nonplussed – a reaction which was consolidated with the notorious failure of *The Gunfighters* in the public's eyes a few months later.

In the middle of all this, midway between *The Myth Makers* and *The Gunfighters*, came an oddity in the shape of *The Massacre*, a quality historical story which, like *The Crusade*, weaves a "fictional" plot around real events – in this case the days leading up the the St Bartholomew's Eve Massacre of 1572. While the main body of the plot revolves around the Doctor's similarity to the Abbot of Amboise, it is noticeable that the grimness of the show's ►

Kirsty (Hannah Gordon), one of *The Highlanders*. Photo © BBC

new format is reflected in the choice of setting – there is precious little colour and pageantry of the kind which enlivened the likes of *Marco Polo* or *The Romans*, and the story climaxes darkly with the slaughterng of the Hugenots and the Doctor's moving explanation of how he dare not tamper with history. *The Massacre*, however, was the last of a dying breed. It was not a ratings success, and with the science fiction stories becoming ever more prominent, change was inevitable.

***The Massacre*, featuring Admiral de Coligny (Leonard Sachs) was an unusually 'pure' historical adventure between the comedies of *The Myth Makers* and *The Gunfighters*. Photo © BBC**

New levels of technical success were being achieved in tales such as *The Ark* and *The War Machines* (the former boasting some of the best model-work thus far seen on the show, and the latter breaking new barriers with its location filming and present-day setting). This, added to the fact that new in-roads into fantasy were being explored by experiments in surrealism such as *The Celestial Toymaker* and certain sections of *The Daleks' Master Plan*, meant that the historical story was rapidly losing its stature in the programme's game-plan.

Tlotoxl (John Ringham) is the leading villain in *The Aztecs*. Photo © BBC Video

Tegan (Janet Fielding) enjoys the Twenties in *Black Orchid*, the first purely historical story for sixteen years in 1982. Photo © BBC

LAST FLING

The final two purely historical stories, whilst by no means as camp or comedic as Donald Cotton's, nonetheless relied on a very similar resort to literary genres rather than pure historical research. *The Smugglers* implicates the Doctor in a gung-ho adventure involving pirates and buried treasure which owes more to the bestselling romances of Daphne Du Maurier than it does to historical fact, while in *The Highlanders* the newly-regenerated Doctor finds himself unravelling a plot so similar to that of Robert Louis Stevenson's *Kidnapped* that some of the lines are the same! In both cases the adventure takes place very much on the sidelines of text-book events (*The Highlanders* merely follows the fortunes of a group of survivors in the aftermath of Culloden, while *The Smugglers* takes place in a world totally remote from royalty, governments and wars), so in a sense we see a return to the earlier style of historical, before the writers began introducing the Doctor to famous individuals like Nero, Kublai Khan, Richard the Lionheart and Wyatt Earp.

What truly separates these final historicals from their earlier counterparts however, is that the world in which they take place is how irrevocably fantasised and unreal, belonging to cultural pastiche rather than the reality of the past. This was to be the basis of the vast majority of the Doctor's subsequent visits into history; the comical excesses of period pastiche later introduced by Robert Holmes into stories as diverse as *Carnival of Monsters*, *The Time Warrior* and *The Talons of Weng-Chiang*, in each case substituting outrageous clichè in the place of reality, was to prove popular and successful, perhaps vindicating the earlier experiments by writers such as Donald Cotton and Dennis Spooner.

When, in 1982, *Black Orchid* was heralded as the first purely historical story for sixteen years, it came as little surprise to discover that, in its own way, its setting was as romanticised and unreal as that of *The Gunfighters*. *Doctor Who* had changed. The ways in which its audience looked at historical drama had changed. The past is indeed a foreign country, and at the end of the day we can't help but pretend that *Doctor Who*'s version was just how we'd like it to have been.

SOUNDHOUSE

Photo © Mat Irvine

In the second part of his investigation into the BBC's Radiophonic Workshop, Austen Atkinson-Broadbelt talks to Peter Howell – the musician who, amongst other things, helped bring the show musically into the Eighties by revamping the theme tune.

Peter Howell joined the Radiophonic Workshop in 1974 on attachment from his duties as a radio station manager. In his own words he "felt at home from the start". In 1979 the Workshop was approached by the incoming producer of *Doctor Who,* John Nathan-Turner, and was asked if it would aid in giving the sixteen year-old show a much needed up-date. Peter Howell was one of the members of the department asked to shoulder this responsibility. He began by making the famous Sixties *Doctor Who* theme tune radically different for the Eighties.

"I very much enjoy knocking institutions. When it came to the signature tune, I said I was prepared to have a go. But if in fact it didn't work, and had I at any time received the wrong reaction when I played it to different people, it would have been buried and no one would have known about it. Nobody actually even knew I was doing it, except John Nathan-Turner who commissioned it and Brian Hodgson (Head of the Workshop). JNT wanted something new, but they were very, very worried about it because when we had the Delaware (a prototype voltage controlled synthesiser), before I came here, Brian and Delia Derbyshire did try and re-perform the signature tune with very undramatic results."

Peter Howell at the Radiophonic Workshop.
Photo © ARAB

Bearing in mind the previously unsuccessful attempt, I asked Peter how he approached the reperformance of the theme tune.

"My attitude was that I didn't want people to listen to it and know how it had been done. As in the original, it was constructed through sound manipulation. I used virtually everything that the Workshop had, borrowing it from different rooms. A lot of the melody was achieved through the manipulation of square wave cords by mouthing/voicing into a microphone to shape the cords with vowel sounds. That gave the tune a 'swirly' almost backwards quality. There is no easy way to explain how the theme tune was reperformed. The sounds were generated from so many different things – it was an amalgam of all sorts of different techniques.

"I treated the signature tune as a very special job. I hasten to add that that sort of thing is unlikely to happen these days because of the constraints of time and money. In those days the Workshop was

The Deva Lokan wind-chimes were amongst the inspirations for Peter Howell's incidental music for *Kinda*. Photo © BBC

◄ actually known for special projects, whereas these days it has to earn its keep by doing more traditional music. I saw some of Sid Sutton's title sequence whilst doing the music. Similarly Sid heard some of what I was doing as he was making them and we both finished at about the same time. I could predict fairly early on where the phrases of the music where going to come in, which helped him when shooting the sequence."

I asked Peter if he thought that reperforming the theme in the same building as the original arrangement was made, had an effect on the finished product.

"I think doing a new version where the original was done was advantageous. For instance I did go back to the original score which, I might add was fairly scant in places. Ron Grainer apparently wrote it down on a bit of manuscript perched on the top of a filing cabinet! Nevertheless I did go back to that because I don't think it's right when doing a reperformance to just do it by ear from the last arrangement. Some of the subsequent tunes have sounded like arrangements of mine!"

EARLY DEMOS

Peter told me how the move from using freelance musicians to the commissioning of the Radiophonic Workshop had occurred.

"Something which is not generally known is that JNT commissioned demos from Paddy Kingsland and myself way before I worked on *The Leisure Hive*. I remember that I worked on *The Leisure Hive* something like April 1980. The Christmas before I was actually doing a demo – as I would if I were actually doing the incidental music. I was given a previous story that Dudley Simpson had scored and did my own music for it, so that JNT could see what it would be like. We recorded it, he came along and we played it against the picture. JNT was convinced that whatever it was it was different! I think I did the demo for the incidentals before I did the titles. I began the titles in February/March, and it was a six week period in which they were done."

The Leisure Hive had a very powerful score. I asked Peter where the inspiration for the incidental music came from.

"Lovett Bickford, the director of the story, was very keen on meaningful, forward music and so it was him really who promoted the idea of having such dark, serious music. Plus the fact that it was like that Sean Connery movie *Outland*, in the sense that you had a feeling of this dangerous confined environment.

"When composing for *Doctor Who*, I was completely wedded to the idea of getting my mind into an atmosphere for each particular story. They all have a different atmosphere. *The Leisure Hive*, was unashamedly space music, that was really, an attempt to make up for the fact that it was a small screen, by doing big screen music."

After *The Leisure Hive*, Peter proceeded to do the incidental music on nine more stories.

"*Meglos* had a much more intimate sort of feel to it. I honed in on percussive sounds and a bit of vocalising treated on the vocoder (voice altering equipment), which gave an unusual claustrophobic feel to the story. I enjoyed *Meglos*, it was a cracking story.

"*Warriors' Gate*, I remember had a lot of white noise in it. That was to invoke a feeling of the time winds. I worked quite closely with Dick Mills who did the special sounds on that one. When the setting changed as the characters entered that strange unreal garden, I used whole tone scales to give a surreal kind of feel to the story. That was a very strange show, very dark in tone despite all of that white space.

"I saw *K9 and Company* as a bit of a younger persons' show. A romp. I think my music reflects that, it is just straight incidental music. Nevertheless I think it worked in context.

"*Kinda* was very different. The whole thing was based upon glass sounds, I suppose you could call it chimey. That was very 'physical music', I achieved that sound with bits of glass; running my fingers around the top of wine glasses. We didn't have samplers at that time, so the sounds were recorded onto tape and played on different tracks with pitch changes. That was actually very time consuming, although I think the end result was close to my original concept. When I came to do *Snakedance*, I remember we had just got the Fairlight (Computer Musical Instrument/sampler) and I did quite a lot of ethnic dance music, a kind of Jannisary band, with a strong tribal atmosphere. Actually I enjoyed *Snakedance*, I thought the director, Fiona Cumming, was terrific. We had a good working relationship, and I could tell what music was right for how she was thinking. I think it was a very good story, one of the best in that period. Martin Clunes (Lon) was very good in the show, you now see him in a lot of comedy shows. There were a lot of mirror themes in that story; much of the mood for that came from manipulating stuff digitally on the Fairlight.

HORN MUSIC

"*The Five Doctors* was quite special. The 'Horn of Rassilon' summed up the whole mood of that story for me. Everything was based around it. The horn, by the way, was manipulated multiple versions of the Queen Mary's ship siren. That was then sampled onto the Fairlight. The idea behind this sound was to pose a question. Was it an instrument or was it a voice? For the first time I used bits of the 'title music phrases' in the incidentals. It was very much about 'the Doctors' and these phrases helped to emphasise the special nature of the story. I seem to remember that it was a very heavy job.

"*The Awakening* was very much a joint effort with Dick. Quite a lot of the incidentals featured the sound of the story's villain, the Malus. It was such an all embracing sound that I basically had to work with him to avoid a clash. It was very useful that we were in next door offices on that story. If we had been in different buildings it would have been impossible to produce the results that we did. If, for example, a freelance like Dudley Simpson had done it, it would have been difficult to achieve that connection. Also the way Dudley worked, because he works to a session and once that is recorded that's it, gives fewer options for changes.

"In the Seventies, with Dudley, the music was very much an institution. The whole method of approach to servicing the programme was very institutionalised – there was a lot of very recognised ways of doing things. Considering that *Doctor Who* was a 'space age', futuristic programme this approach was extremely conservative.

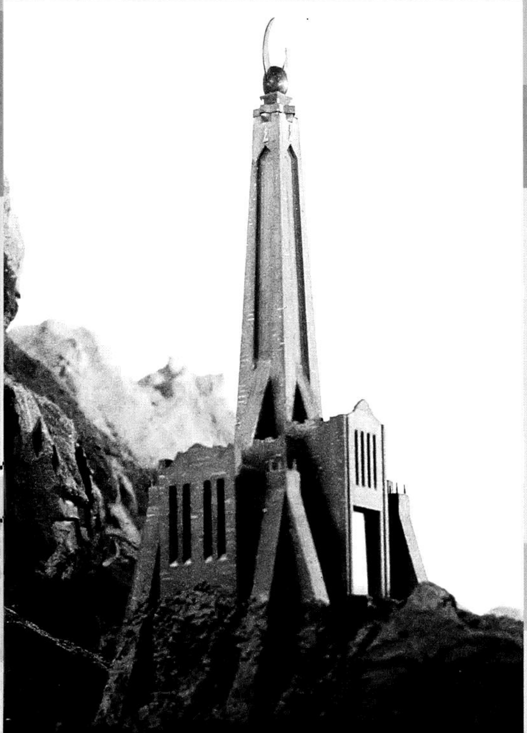
"I worked very hard on *Planet of Fire*. It is entirely based on atmosphere. I used dry and high whistling noises. You have some really quite acoustic sounds and then suddenly you have an electronic sound, the contrast was really very dramatic.

"*The Two Doctors* was quite a theatrical programme – especially with Patrick Troughton and John Stratton (Shockeye). I understand that they were close friends, they certainly were quite a double act. For the music I used a Spanish session guitarist. The Sontaran spaceship 'atmosphere' was actually white noise. I used the same technique way back on *The Leisure Hive* for the approaching spaceship".

The production schedule on *Doctor Who* was, according to legend, very rushed indeed. I asked Peter if this quick turnaround extended to the incidental musicians.

"I seem to remember that, if you were lucky, you got ten days an episode. That includes having seen the programme at review to actually being at the dub, mixing it back in again. If there are sixteen minutes of music in an episode, and bearing in mind that one minute of music takes four hours to do, it is bound to be very difficult to finish within the allocated time. That doesn't apply to *The Leisure Hive*. Being the first one the Workshop tackled, we had a lot of warning that it was up and coming so I spent much longer on it. Lovett Bickford was very keen on making the music important. Because I had extra time, I did a lot of stuff that sounded almost like LP material. Not only was there less time on later *Doctor Who*'s, but it also wasn't always what the directors wanted and obviously you have to bow to the director to a certain extent."

'The Horn of Rassilon' was used to signify the proximity of the players of 'The Game of Rassilon' to the Dark Tower in *The Five Doctors*. Photo © Mat Irvine



Was there a lot of communication between the director of a *Doctor Who* and the incidental musician?

"I think most directors have a pleasant nodding acquaintance with what you are doing and would be quite happy to let you supply the goods. As long as the music doesn't stick out like a sore thumb, they are usually quite happy. After all incidental music, by its very nature, has got to do a job without sticking out too much. So in a way they are quite right to act that way. Occasionally you do come across somebody who thinks a lot in 'the sound world', rather than the visual one. For instance I worked with Philip Saville on the BBC series *The Life and Loves of a She-Devil*, he has got a very acute sense for sound and was very aware of what he wanted. It is always nice to work with a director who has similar ideas. Unfortunately that doesn't happen very often."

Peter has very strong opinions about the way characters in *Doctor Who* should be handled musically.

"When it comes to designing a riff or tune for a returning character, like the Master, I often feel compelled to get on my high horse a bit, because I think it's a rather naff idea. What I normally say is 'let's not have a theme, let's have a sound. A sort of atmosphere that we always use with that person'. I always regarded *Doctor Who* incidentals as occupying an area that was really quite close to the sounds. It was not therefore occupying a space that was out and out music. If you wanted to use themes it all started to get a bit like a romantic story – the sort of thing you would expect in *The Thorn Birds* or something! *Doctor Who* incidentals were quite unique, in that the characteristics of successful science fiction movies have been very big orchestras and very well written music that is divorced from the action. Sound effects therefore occupy a space of their own. Because it wasn't a big screen thing we tried to achieve something different. We would actually have the sounds and music quite close together sometimes. That just grew out of the fact that Dick Mills worked in the room next door."

During this interview it had become clear that Peter Howell considered the Radiophonic Workshop's involvement with *Doctor Who* to be important.

"Before the *Doctor Who* incidentals there was nothing being done by the department that was more than a one off programme. Now there is a relentless supply of work. I'm booked right up until next year! *Doctor Who* was instrumental in promoting us as a department that could do more than a one off sequence. I am very fond of *Doctor Who* and perhaps, sometime in the future, I will have an opportunity to work on the programme again."

OFF THE SHELF

As the dark nights draw in, Gary Russell suggests you curl up on the sofa, flick the telly on and watch the latest BBC videos – because the book front is a bit dull right now!

The Dæmons. To me this story sums up Saturday nights in the early Seventies, waiting to see if the Master would finally get what he deserved and being totally convinced that Miss Hawthorne was going to become a regular in the series. I distinctly remember being very peeved when *Day of the Daleks* turned up a year later minus my favourite white witch! The story also contained the very first episode of *Doctor Who* I saw in colour (Episode Three) and I loved Bok – one of the best baddies ever in the show. Then there was the heat barrier, seeing the UNIT crowd out of uniform, the Master in a vicar's costume . . . everything about *The Dæmons* clicked for me back then.

So why, when I read Titan's *Doctor Who – The Scripts: The Dæmons* did I find something lacking?

Well, I suppose the answer has to be the old rose-tinted glasses quote. I don't doubt that when the all-new colour-version gets aired early next year, we'll see why everyone rates it as a classic Pertwee story. And that, as they say, is the rub – I suspect it *looks* good, is well acted and directed, and has atmosphere and style, all of which is down to Christopher Barry and his cast and crew. On paper the story is, quite frankly, nothing too special.

When Barry Letts turned it into a Target novel he readjusted and rewrote it far more than I realised. Perhaps this *is* a justified script book (something I cast doubt on back in **DWM 193**) because it does offer an alternative to the novel.

CLASSIC STATUS?

The Dæmons is an obvious choice for Titan to publish: with the eagerly awaited repeat coming up plus the long-standing recognition it possesses means that it must be a publishing success – and Alister Pearson's astonishing front cover will no doubt help sell it as well. But whether the story is entirely deserving of this adulation is still not apparent by just releasing the script. If this was all we had to go on to judge it by, I'd have to suggest an episode could be cropped, a couple of characters could be dropped without too much loss – indeed some characters are just sacrificial lambs for the Master to use and then allow to be destroyed (the Squire, Garvin and Tom Girton) and form no major part of the plot except to provide action sequences. Perhaps that is where *The Dæmons* fails on paper – it is clearly intended as an action-driven story and as such, becomes pretty tedious to read.

Backing up the script are notes by Stephen James Walker, now best known for his co-authorship of *Doctor Who – The Sixties*. Pesonally, whilst there's nothing wrong with these notes, I can't help feeling that a few more pages might have made it more interesting. Perhaps what these books need is to reprint Andrew Pixley's **DWM** fact files in the back of the relevant books, rather than just regurgitating the sort of facts that we could have read in a *The Sun* style "Ten Things You Never Knew About *The Dæmons*"!

I'm sure that *The Dæmons* has a lot to recommend it and justify its status as a classic but until we get the chance to see it again, all I can say is that *Doctor Who – The Scripts: The Dæmons* does it no favours whatsoever.

CLASSICAL

This month we have two *Doctor Who* releases from BBC Home Video and *neither* of them is a Special! No interviews on the front, no missing episodes or clips, just two straight-forward four-part adventures featuring the First and Fifth Doctors respectively. Seems ages since that has happened, and it's been worth the wait!

While next next year we're going to be deluged by incomplete Hartnell adventures, it is somewhat gratifying to know that these are offest by the occasional complete stories. There is a lot of Hartnell stuff crying out to be released and reappraised (although not a particular Hartnell fan, I do think the latter end of his run has some potential classics in it such as *The Ark, The War Machines* and the much-maligned *The Gunfighters*).

One of these complete adventures is from Hartnell's first season and of all the black and white stories so far available I think *The Aztecs* ranks as the very best of the lot, by miles. The story is the first one where we see the Doctor's party tempted to interfere with history and try to change things. While the Time Lord casually sits back knowing that history cannot be changed, Barbara desperately wants to save the Aztec civilisation and as such *The Aztecs* becomes her adventure. And quite right, too. Both Jacqueline Hill and William Russell (as Ian) put their all into these early stories and I believe it is these two who really made the show work with the public. Two stronger and more identifiable characters could not have been created and the sheer frustration and distress felt by Barbara over the Aztecs and their pointless sacrifical ceremonies is conveyed beautifully by the actress. To counterbalance this, Ian is thrust into the action-based side of the plot as he finds himself an unwilling warrior, forced to fight a man he doesn't want to fight, for reasons that he neither understands nor really cares about.

Although Susan has virtually nothing to do in the story except widen her eyes in astonishment three times per episode, the Doctor has a wonderful and charming subplot with a love struck lady, Cameca, who mistakingly believes his fondness for her is as strong as hers for him. This tragic but witty love story takes place as a peaceful interlude against the violent and savage main action pieces.

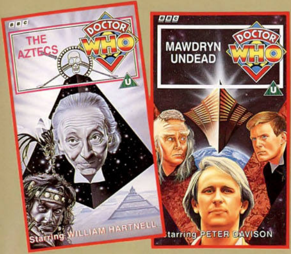
Where John Lucarotti's script really shines is in the sheer depth of the supporting characters. Considering that by our standards, the Aztec civilisation is in fact barely civilised, the viewer is drawn into their every belief, their every tightly held thought and ultimately their shattered dreams. As Autloc, the marvellous High Priest, finds his beliefs put seriously into doubt by Barbara you fully understand his feelings of betrayal and loss of faith. As Ixta fights Ian to the death you know that although he is brash, vulgar and eager to kill, he is only that way through his strength of faith and the manipulation of the story's villain, Tlotoxl, wonderfully played by John Ringham.

Indeed, Ringham's Tlotoxl is one of *Doctor Who*'s most awesome and absorbing acting performances throughout the show's existance. To say that he carries the show would be a disservice to the likes of Ian (Ixta) Cullen, Keith (Autloc) Pyott and Margot (Cameca) van der Burgh, but nevertheless *The Aztecs* would certainly be lacking a great force and a marvellous presence without him. From the moment he appears, his make-up and costume making him appear like a colourful malevolent Hunchback of Notre Dame. Hissing out orders and speeches, he steals all four episodes and it does not surprise me to find him adorning Andrew Skilleter's marvellous video cover (Skilleter's best piece of *Who* artwork for years by the way).

Everything about *The Aztecs* has the stamp of class all over it – acting, costume and make-up. Barry Newbery's astonishing sets, the model work, and of course a first rate script. *The Aztecs* must rate as the finest piece of historical *Doctor Who* of all time and probably one of the BBC's best (and probably most ignored) classic period dramas. If you only want to buy one BBC Video this year, *The Aztecs* has to be it!

CLASS AND STATURE

I've always found Peter Grimwade written *Doctor Who* stories to be odd beasts. I tend to adore the first episode of each of them but never the rest. *Time-Fight* Part One is a magnificent contemporary BBC drama, shot like an episode of *Juliet Bravo* or *Howards' Way*. Similarly, *Planet of Fire* has an opening episode like a great Michael Bird thriller such as *The Lotus Eaters* or *Who Pays the Ferryman. Mawdryn Undead* Part One resembles



another classy piece of BBC drama, but unlike the other two, doesn't lose that quality five minutes into Part Two!

However, there is a great deal wrong with *Mawdryn Undead*. Firstly, it falls within Season Twenty, a group of stories selected to feature something from the Doctor's past in each adventure. Fine on paper, but already by *Mawdryn* I remember thinking I was getting a bit drunk on all this nostalgia! *Mawdryn* is an important story generally because apart from introducing a new companion, Vislor Turlough, it also features the long-awaited return of Nicholas Courtney as Alistair Gordon Lethbridge-Stewart. (Oddly enough though, he doesn't feature on Andrew Skilleter's rather drab sub-*Androzani* cover painting – why does he always draw Peter Davison looking comatose and with silver hair?) The story also begins the three-part Black and White Guardian trilogy which continues in *Terminus* and culminates in *Enlightenment*, both of which will be released next February.

The adventure is a rather confusing one at first – two Brigadiers, shape-shifting headmasters, a handful of time-travelling egg-shaped capsules and the enigmatic Mawdryn who wants everyone to think he is the Doctor. As the story progresses, we also discover that Turlough isn't human, can't drive and has a penchant for screaming at men with dead pigeons on their heads. Whilst Mark Stickson makes the most of this rather unfortunate and bizarre set of circumstances (and becoming probably one of the more consistently entertaining and well-acted male companions), whoever came up with the look of the Black Guardian should be shot! The late Valentine Dyall immediately commands respect and fear, simply because he was one of the greatest British actors on television. As such, he manages to rise above his peculiar attire that Margaret Rutherford or Alistair Sim wouldn't have felt out of place in in a *St Trinian's* movie during the Fifties. (Still, he fares better than the poor White Guardian who, in *Enlightenment* has to cope with a rather loose-necked duck on his head!)

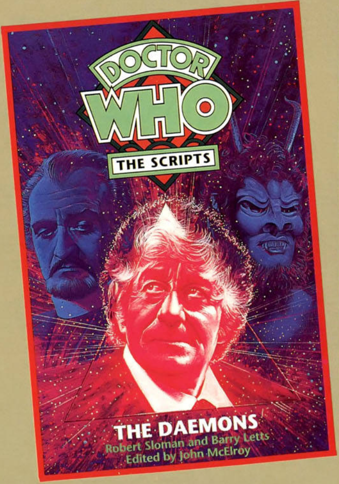
Despite the adverse costume design problems (the costumes worn by Mawdryn and his gang aren't exactly practical or sensible, either), the set design for the story is excellent! Stephen Scott's designs are award-winning material – the decor of the spaceship is marvellous. Equally splendid is the make-up, especially on the severly burned Mawdryn and I'm suprised there weren't more complaints about it going out at tea-time, while people were eating their dinners!

However despite the fine sets, superb acting, the return of the Brigadier (Courtney is wonderful, naturally, as both versions), the re-introduction of the Guardian and the entrance of Turlough, *Mawdryn* is let down somewhat by a poor script even if the general storyline is good. Despite David Collings stealing the show as Mawdryn, increasing both an already large devoted following and hopes that one day he would play the lead in the show after his marvellous performance as the Doctor-ish Silver in *Sapphire and Steel* a year before, the actual lines spoken by the characters are somewhat unnatural. Both Tegan and Nyssa are badly underwritten, the latter especially so, and both lack their usual sparkle. The Brigadier whilst not quite the twit of his latter UNIT adventures, still seems awfully dense and cliched at the same time. And even though Dyall could make reading a set of crossword puzzle clues thoroughly absorbing and entertaining, his *Flash Gordon*/Ming the Merciless dialogue is atrocious!

The reason *Mawdryn Undead* works so well is because the story hangs together *despite* the script, supported throughout by good performances, great and highly individual music by Paddy Kingsland, marvellous visuals and a real feeling of good (but not gratuitous) nostalgia. Very rarely would I praise a four-part story where the actual script is lousy, but *Mawdryn Undead* deserves a special place in the *Doctor Who* Hall of Fame and its release onto Home Video is at last a signal that the Davison era will be reviewed and rediscovered. It badly needs to be given the praise it richly deserves and frequently misses out on.

Of course, there is the total lack of series' continuity to consider by setting some of the Brigadier bits in 1977, whilst he's fighting Omega and *The Green Death* . . . but that's one for Controversy Corner, methinks!

Finally, a reminder that his month's paperback reissues are Gerry Davis' *The Tomb of the Cybermen* and Eric Saward's *Attack of the Cybermen* both with new covers by Alister Pearson.



***The Dæmons*, the latest in the series of *Doctor Who - The Scripts* is out this month and to celebrate, we have *TEN* copies of this book to give away in this *FREE* competition, courtesy of Titan Books. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Bok's Box, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.**

Entries should reach us by 4th February 1993. Usual Marvel competition rules apply and multiple entries will be vaporised by a flash of fire hotter than the heart of a sun!

1: Which episode of *The Dæmons* is on *The Pertwee Years* BBC Home Video?

....

2: Name one other *Doctor Who* story written by Robert Sloman:

....

3: Who edits the Titan range of *Doctor Who - The Scripts* books?

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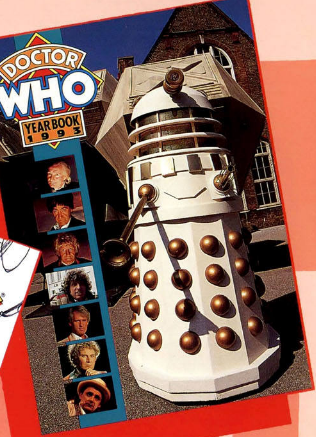
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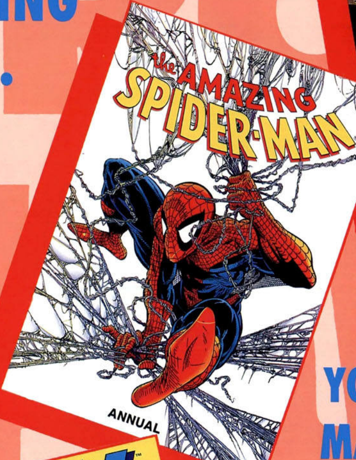
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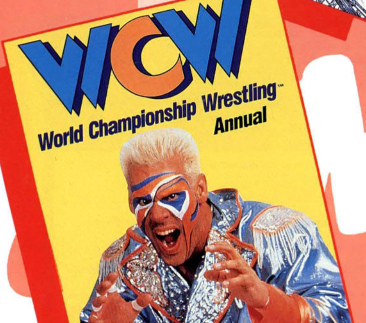
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